

United States Centennial Commission.

INTERNATIONAL EXHIBITION,
1876.

REPORTS AND AWARDS

GROUP XXVII.



EDITED BY

FRANCIS A. WALKER,

CHIEF OF THE BUREAU OF AWARDS.



PHILADELPHIA:
J. B. LIPPINCOTT & CO.

1877.

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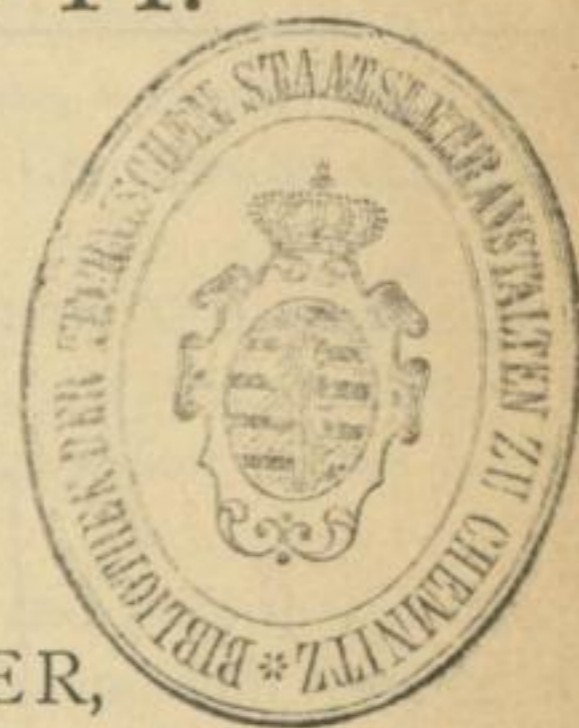
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~~Gr. XXVI~~

J. W. LIPPINCOTT & CO.
PHILADELPHIA

SYSTEM OF AWARDS

[*Extract from Circular of April 8, 1876.*]

Awards shall be based upon written reports attested by the signatures of their authors.

The Judges will be selected for their known qualifications and character, and will be experts in departments to which they will be respectively assigned. The foreign members of this body will be appointed by the Commission of each country and in conformity with the distribution and allotment to each, which will be hereafter announced. The Judges from the United States will be appointed by the Centennial Commission.

* * * * *

Reports and awards shall be based upon inherent and comparative merit. The elements of merit shall be held to include considerations relating to originality, invention, discovery, utility, quality, skill, workmanship, fitness for the purposes intended, adaptation to public wants, economy and cost.

Each report will be delivered to the Centennial Commission as soon as completed, for final award and publication.

Awards will be finally decreed by the United States Centennial Commission, in compliance with the Act of Congress, and will consist of a diploma with a uniform Bronze Medal, and a special report of the Judges on the subject of the Award.

Each exhibitor will have the right to produce and publish the report awarded to him, but the United States Centennial Commission reserves the right to publish and dispose of all reports in the manner it thinks best for public information, and also to embody and distribute the reports as records of the Exhibition.

ORGANIZATION AND DUTIES OF THE JUDGES.

[*Extract from Circular of May 1, 1876.*]

Two hundred and fifty Judges have been appointed to make such reports, one-half of whom are foreigners and one-half citizens of the United States. They have been selected for their known qualifications and character, and are presumed to be experts in the Groups to which they have been respectively assigned. The foreign members of this body have been appointed

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by the Commission of each country, in conformity with the distribution and allotment to each, adopted by the United States Centennial Commission. The Judges from the United States have been appointed by the Centennial Commission.

To facilitate the examination by the Judges of the articles exhibited, they have been classified in Groups. To each of these Groups a competent number of Judges (Foreign and American) has been assigned by the United States Centennial Commission. Besides these, certain objects in the Departments of Agriculture and Horticulture, which will form temporary exhibitions, have been arranged in special Groups, and Judges will be assigned to them hereafter.

The Judges will meet for organization on May 24, at 12 M., at the Judges' Pavilion. They will enter upon the work of examination with as little delay as practicable, and will recommend awards without regard to the nationality of the exhibitor.

The Judges assigned to each Group will choose from among themselves a Chairman and a Secretary. They must keep regular minutes of their proceedings. Reports recommending awards shall be made and signed by a Judge in each Group, stating the grounds of the proposed award, and such reports shall be accepted, and the acceptance signed, by a majority of the Judges in such Group.

The reports of the Judges recommending awards based on the standards of merit referred to in the foregoing System of Awards, must be returned to the Chief of the Bureau of Awards not later than July 31, to be transmitted by him to the Centennial Commission.

Awards will be finally decreed by the United States Centennial Commission, in compliance with the Act of Congress of June 1, 1872, and will consist of a special report of the Judges on the subject of the Award, together with a Diploma and a uniform Bronze Medal.

Upon matters not submitted for competitive trial, and upon such others as may be named by the Commission, the Judges will prepare reports showing the progress made during the past hundred years.

Vacancies in the corps of Judges will be filled by the authority which made the original appointment.

No exhibitor can be a Judge in the Group in which he exhibits.

An exhibitor, who is not the manufacturer or producer of the article exhibited, shall not be entitled to an award.

The Chief of the Bureau of Awards will be the representative of the United States Centennial Commission in its relations to the Judges. Upon request, he will decide all questions which may arise during their proceedings in regard to the interpretation and application of the rules adopted by the Commission relating to awards, subject to an appeal to the Commission.

A. T. GOSHORN,
Director-General.

[*Extract from Director-General's Address to Judges, May 24, 1876.*]

“The method of initiating awards which we have adopted differs in some respects from that pursued in previous exhibitions. In place of the anonymous verdict of a jury, we have substituted the written opinion of a Judge. On this basis awards will carry the weight and guarantees due to individual personal character, ability, and attainments, and to this extent their reliability and value will be increased. It is not expected that you will shower awards indiscriminately upon the products in this vast collection. You may possibly find a large proportion in no way raised above the dead level, nor deserving of particular notice. The standard above which particular merit worthy of distinction begins is for you to determine. In this regard I have only to express the desire of the Centennial Commission, that you should do this with absolute freedom, and when you meet with a product which you consider worthy of an award, we desire you to say, in as few words as you may deem suitable, why you think so.

“This, gentlemen, is all we ask of you in the Departments of Awards. Opinions thus expressed will indicate the inherent and comparative merits, qualities, and adaptations of the products,—information which the public most desires.

“Elaborate general reports and voluminous essays, though of great value as sources of general information, give little aid in determining the reliable or intrinsic merits of particular, individual products.

“The regulations which have been published divide the work of awards into three parts:

“1st. The individual work of the Judges.

“2d. The collective work of the groups of Judges.

“3d. The final decisions of the United States Centennial Commission in conformity with the acts of Congress.

“Each award will thus pass three ordeals, which, doubtless, will be ample and satisfactory.”

GROUP XXVII.

JUDGES.

AMERICAN.

FRANK H. SMITH, Boston, Mass.
JAMES L. CLAGHORN, Philadelphia, Pa.
JOHN F. WEIR, New Haven, Conn.
BRANTZ MAYER, Baltimore, Md.
DONALD G. MITCHELL, New Haven, Conn.
GEORGE WARD NICHOLS, Cincinnati, Ohio.
HENRY DRAPER, New York, N. Y.

FOREIGN.

CHARLES WEST COPE, Great Britain.
PETER GRAHAM, Great Britain.
CARL SCHLESINGER, Germany.
HERMANN W. VOGEL, Germany.
JULES EMILE SAINTIN, France.
FRITZ L. VON DARDEL, Sweden.
P. N. ARBO, Norway.
COUNT OF DONADIO, Spain.
ANTONIO TANTARDINI, Italy.
GUGLIELMO DE SANCTIS, Italy.
CARL COSTENOBLE, Austria.
JENS V. DAHLERUP, Denmark.
E. VAN HEEMSKERCK VAN BEEST, Netherlands.
H. D. KRUSEMAN VAN ELTEN, Netherlands.

GROUP XXVII.

PLASTIC AND GRAPHIC ART.

SCULPTURE.

- CLASS 400.—Figures and groups in stone, metal, clay, or plaster.
- CLASS 401.—Bas-reliefs, in stone or metal; electrotype copies.
- CLASS 402.—Medals, pressed and engraved; electrotypes of medals.
- CLASS 403.—Hammered and wrought work,—*repoussé* and *rehaussé* work; embossed and engraved relief work.
- CLASS 404.—Cameos, intaglios, engraved stones, dies, seals, etc.
- CLASS 405.—Carvings in wood, ivory, and metal.

PAINTING.

- CLASS 410.—Painting in oil, on canvas, panels, etc.
- CLASS 411.—Water-color pictures; aquarelles, miniatures, etc.
- CLASS 412.—Frescoes, cartoons for frescoes, etc.
- CLASS 413.—Painting with vitrifiable colors. Pictures on porcelain, enamel, and metal.

ENGRAVING AND LITHOGRAPHY.

- CLASS 420.—Drawings with pen, pencil, or crayons.
- CLASS 421.—Line engravings from steel, copper, or stone.
- CLASS 422.—Wood engravings.
- CLASS 423.—Lithographs, zincographs, etc.
- CLASS 424.—Chromo-lithographs.

PHOTOGRAPHY.

- CLASS 430.—Photographs on paper, metal, glass, wood, fabrics, or enamel surfaces.
Micro-photographs.
- CLASS 431.—Prints from photo-relief plates; carbon-prints, etc.
- CLASS 432.—Photo-lithographs, etc.

INDUSTRIAL AND ARCHITECTURAL DESIGNS, MODELS, AND DECORATIONS.

CLASS 440.—Industrial designs.

CLASS 441.—Architectural designs; studies and fragments, representations and projects of edifices; restorations from ruins and from documents.

CLASS 442.—Decoration of interiors of buildings.

CLASS 443.—Artistic hardware and trimmings; artistic castings; forged metal work for decoration, etc.

DECORATION WITH CERAMIC AND VITREOUS MATERIALS; MOSAIC AND INLAID WORK.

CLASS 450.—Mosaic and inlaid work in stone.

CLASS 451.—Mosaic and inlaid work in tiles, tesserae, glass, etc.

CLASS 452.—Inlaid work in wood and metal; parquetry, inlaid floors, tables, etc.

CLASS 453.—Stained glass.

CLASS 454.—Miscellaneous objects of art.

GENERAL REPORT

OF THE

JUDGES OF GROUP XXVII.

INTERNATIONAL EXHIBITION, 1876.

PROF. F. A. WALKER, *Chief of Bureau of Awards:*

SIR,—I forward, on behalf of the Judges of Group XXVII., their reports upon the Art exhibits in the International Exhibition.

Very respectfully,

JAMES L. CLAGHORN, *Chairman.*

GROUP XXVII.
PLASTIC AND GRAPHIC ART.

PAINTING AND SCULPTURE.

BY JOHN F. WEIR.

No department of the International Exhibition attracted more general attention than that of the Fine Arts, in Memorial Hall and its Annex, nor was any department the subject of more frequent and extended comment in the newspaper press.

This fact is significant; for the marked and general eagerness of the public to view the art-exhibits of the various nations evinced a very decided partiality for the attractions afforded by this display. That this susceptibility to the influence of art exists to a much wider extent with the public than may have been supposed, and that it only awaits opportunity for its proper gratification, is a natural conclusion. Museums and academies of the Fine Arts have become a prominent feature in our larger cities; and with the increase of facilities thus afforded for study and discipline a very earnest and general desire is manifest on the part of the public for a more intimate knowledge of art than has hitherto been possible, except with those who have been able to seek this knowledge abroad.

These institutions, therefore, are not in advance of the general tendencies of the time, or of the wants of the people. The wealth of the nation is gradually insuring that leisure or repose which follows material development, and which is perhaps essential to the promotion of intellectual pursuits. From this source, also, follows the accumulation of works of art that a far-reaching commerce supplies; and the demand for the more mature and refining fruits of civilized life is becoming select and discriminating. Private collections, comprising in many cases the works of the most distinguished living artists, and in some instances their chief productions, are now by no means unfrequent. The recent exhibition at the National Academy and the Metropolitan Museum of Art, in New York, of the selected

works of contemporary art from these private collections, could hardly have been surpassed, within its limits, in any country, in its representative character. Consequently, the art-exhibit at Philadelphia afforded few surprises for which the American public were unprepared, nor did it contribute materially to the knowledge we already possessed, through our own collections, of the present state of the Fine Arts among the different nations of Europe.

But it is through the opportunity for comparison, afforded by International Exhibitions, that the marked peculiarities which distinguish styles and schools of art strike the observer with more than usual force. Their merits and demerits, also, are rendered more conspicuous through this severe and uncompromising test of juxtaposition, where they enter into close competition and fill the eye in rapid succession. Passing from one gallery to another, one is not insensible to some such experience as that of encountering a foreign tongue: every successive impression is in turn dominated by certain characteristic forms of expression peculiar to each nation. Thus it may, in some measure, afford a test of true excellence when it is found that the artist rises above the conventional level of local sympathies and attains the higher plane of sentiments which are general and universal. For art, in its truer forms, is a common language, requiring no other interpretation than that derived from its own inherent powers of expression. Time and distinctions of race are obliterated in its universal aim. When, therefore, the art of any people appears to require some special explanation by reason of its local character or the fashion of a time or place, we may conclude that it is so far mannered or conventional, and consequently inartistic.

In discussing the merits and characteristics of the art-exhibits of the different nations, it is but proper to view them with sympathy, so far as this is consistent with those principles upon which sound judgment is based. It is proper, also, to abstain from that narrow notion of applying a standard of estimate which is derived from a decided predilection for some one form of excellence in art to the exclusion of others. This is a common error in criticism, and one to which national prejudices are apt to contribute. It is quite possible for even the more honest and unsuspecting to be sometimes unconsciously swayed by certain unwarranted preferences, from the influences of which they cannot escape; for art is pre-eminently a question of impulse and feeling, and when these are undisciplined or enlisted in some earnest and concentrated end it is not generally conducive to wide likings. But it should be remembered that as art has manifold forms of excel-

lence which are rarely united, and then only in the works of very exceptional genius, these forms of excellence vary in all times and countries with the talents displayed in their manifestations.

The following table will show what nations participated in the Exhibition, and to what extent:

| NATIONS. | OIL-PAINTINGS. | PAINTINGS IN WATER-COLORS. | SCULPTURE. |
|-----------------------------|----------------|----------------------------|------------|
| 1. England..... | 193 | 54 | 14 |
| 2. France..... | 302 | 105 | 73 |
| 3. Austria..... | 123 | 26 | 8 |
| 4. Germany..... | 145 | 12 | 12 |
| 5. Belgium..... | 173 | 3 | 32 |
| 6. Netherlands..... | 160 | ..... | 1 |
| 7. Spain..... | 141 | 2 | 23 |
| 8. Italy..... | 126 | ..... | 325 |
| 9. Russia..... | 63 | 2 | 8 |
| 10. Denmark..... | 15 | ..... | ..... |
| 11. Sweden..... | 69 | 11 | 2 |
| 12. Norway..... | 52 | ..... | 5 |
| 13. Canada..... | 156 | ..... | ..... |
| 14. Argentine Republic..... | 34 | ..... | ..... |
| 15. Brazil..... | 10 | 3 | 5 |
| 16. Mexico..... | 45 | ..... | 5 |
| 17. United States.. | 760 | 186 | 162 |
| Total..... | 2567 | 404 | 675 |

Number of galleries and halls, 71.

GREAT BRITAIN.

The exhibit of Great Britain in painting was very complete and satisfactory. Manifestly the desire was to show not merely the present condition and progress of her art to the best advantage, but, by a liberal contribution of the works of many of her deceased artists, the property of the Royal Academy, to express, as well, a generous interest in the success of the International Exhibition of 1876. This friendly disposition deserved, and received, a most hearty recognition on the part of the people of the United States.

In discussing the merits and characteristics of English art we are naturally led to consider English sentiment and character as manifested in this form of expression; for it may be accepted as a self-evident truth that the art of a nation is a true exponent of the habits of mind and feeling peculiar to that people. And certainly English art is strikingly illustrative of this fact. No such marked contrast is afforded by the art of other countries as that which subsists between France and England. English art is formed by moral ideas, and the subject or story is accorded an importance that is not usually recognized in French art: the emphasis of the latter school is given to treatment rather than to subject, and this distinction lies at the root of the developments in the art of these nations.

The leading sentiment in the art of any people is not peculiar to one form of expression; it pervades all; and their literary issues will be found to be of a similar character with those which distinguish their art. From this fact there arises an important consideration respecting the value of International Exhibitions in promoting a knowledge of the more subtile phases of thought and feeling peculiar to each nation; and these Exhibitions not only enable us to distinguish points of difference, but they also serve to show wherein the nations lose their individuality, in a measure, in the common aims of broader and more profound views of art. English art-criticism is quite distinct from that of Germany or France. It is not without its prejudices, but these are not more marked, as a general thing, than are those of the other countries: the distinction in this respect is one of kind rather than degree. It has been observed with clearness by a recent English writer that "the poles between which æsthetic criticism has always oscillated, and will continue to oscillate, are those of Form and Expression,—the objective and the subjective truths involved in art, as in every other production of the human mind;" and French and English art are, in a measure, representative of these two fundamental ideas, which it is well to harmonize, and which are found united in truly great works of art. This exceptional and proper union may be met with in some of the pictures of the English collection; and it is from them we derive a most favorable impression of what is really excellent as well as characteristic in English art. As a general thing, its character is exclusive and affected by insular tastes. This has been partially modified, and we find occasional evidence of outside influences affecting the traditional methods of this school.

Passing in review the English exhibit of oil-paintings, the impression made by the collection, as a whole, is that of lack of technical grasp. The methods are, for the most part, thin and stained in appearance, and the coloring tawny and monotonous. But in delicacy of sentiment, in the expression of ideas and emotions, and in the pure and poetic feeling manifested in many of the pictures, they possess much that demands the highest praise.

"The Summer Moon" and "Interior of a Jew's House," by Mr. Leighton, are works deserving of special commendation. The former is exquisitely poetic in sentiment, rich and suggestive in tone, and admirable in grace of composition. The "Interior of a Jew's House" is a complete poem from the ancient world. The title is somewhat ambiguous, as it furnishes no clue to the picture, which has the character of ancient Greek civilization in sentiment and surroundings. The figures are painted with rare skill and grace, the drawing is

admirable, and the archæological learning—which seems to be a matter of special pride in art to-day—is most thorough. Few pictures are equally fine in sentiment, and at the same time so thoroughly well rendered with technical skill, as these by Mr. Leighton.

“The Vintage Festival,” “The Convalescent,” and “The Mummy,” by Mr. Alma Tadéma,—who, though a Belgian, is classed of late with the English school by reason of his residence in London,—are in a somewhat similar vein, yet with entirely distinct individuality in treatment. In their technical qualities these pictures are no less admirable than for their learning and beautiful conception. It may be said, advisedly, that no pictures of the present day exhibit more thorough qualities of excellence than those by Mr. Tadéma. Though, for the most part, Greek and Roman antiquity are the sources from which the inspirations of his art are derived, Mr. Tadéma’s pictures, as works of art, are never sacrificed to the mere pedantic display of skill and learning. Archæology and brilliant *technique* are features prominently displayed in contemporary art, and to a degree that may perhaps be regarded as dangerously subversive of truer aims,—the emotional, the thoughtful, the expressive,—which render art something more than mere manifestations of learned research, skill, or manual dexterity; and it is agreeable to find that in the works of Mr. Leighton and Mr. Tadéma they are properly subordinated to these higher aims.

“Trawlers Waiting for the Darkness,” by Mr. Hunter, is a picture of very exceptional power, both in sentiment and in the admirable vigor of its treatment. The breezy expanse of sea at twilight, and the fishermen resting in the boat, are rendered with great truth. The picture is full of the solemnity of the hour and of nature.

“God-speed,” by Mr. Boughton, though in many respects representative of the excellent qualities of his art, is not thoroughly satisfactory. The composition is scattered and broken into episodes, and the sentiment a little strained. Mr. Boughton is better represented in the exhibit of the United States, where he is claimed as a fellow-countryman by birth. His “New England Puritans going to Church” and “Going to seek his Fortune” are more satisfactory compositions. The sources from which this artist draws his best inspirations are Chaucer and our Puritan forefathers; and no one has entered more thoroughly into the spirit of the time and the customs thus respectively derived, and with a more genuine sympathy, than Mr. Boughton.

“The Lord gave, and the Lord hath taken away,” by Mr. Holl, though painful in subject, is rendered with great delicacy and pathos. The expression of sorrow which pervades the figures and fills the

place where death has left a void as with an atmosphere oppressively sad and afflicting, is wrought out with great power and truth. The picture manifests a most penetrating insight of heart-rending grief, yet so delicately and sympathetically depicted that, while we condemn the choice of subject as too painful, we cannot but admire the consummate skill of the artist evinced in this remarkable work. "Betty," by Mr. S. L. Fildes, is fresh and animated, well drawn, full of spirit and hearty grace. It proved one of the most attractive pictures of the Exhibition. Mr. Fildes' "Applicants for Admission to a Casual Ward" is a subject no less painful than that chosen by Mr. Holl. It is, however, a work of great power, and abounds in admirable individualization of character. But it is in such pictures that we find the tendencies of the English school, in moral aim, perhaps carried to excess. It is a question open for discussion how far the artist may venture in depicting human suffering to accomplish strictly moral ends without endangering the distinctive æsthetic character of art, which is calculated to elevate rather than depress human feeling. This may be effected through sentiment expressed in a minor key; but should there not be a vista of hope through which we may discern some alleviating power at work, which leaves the sensibility in a less morbid state? Even in the tragic drama the feeling of horror and dismay is properly surmounted by sentiments of a loftier and more triumphant character, that redeem the depression and the pain which would otherwise plunge the spectator into a most unhappy mood. He leaves the play, therefore, with his sensibilities gratified, and his emotions are, on the whole, pleasurable. But the very nature of painting, from its immobile character, precludes a similar movement of the moral action in scenes like this depicted by Mr. Fildes. They remain, therefore, transfixed, painful moral lessons rather than true works of art. If the end sought is purely moral, painting is not a legitimate means for its accomplishment, for its manifestations outlive the occasion and become too distressing for permanent contemplation. We do not question the rare skill and profound observation of character evinced in these pictures by Mr. Holl and Mr. Fildes, but we cannot but think their choice of subjects would have been better suited to less labored and less enduring forms of art.

"Circe and the Companions of Ulysses," by Mr. B. Rivière, is conceived and executed with that rare skill which deservedly entitles this artist to the high reputation he enjoys. The humor is admirably rendered, and exhibits a keen appreciation of the possibilities of expression in swinish physiognomy. "The Sick Child," by Mr. J. Clark, is pathetic and tender in feeling,—a sincere representation of

that true touch of nature which makes the whole world kin. Few pictures of the English school evince more admirable qualities than this by Mr. Clark. "Baith Faither and Mither," by Mr. Faed,—who has done for Scottish art what Burns has done for Scottish song,—is thoroughly characteristic of that phase of the British school which is perhaps the most widely popular, and with which its public are most sympathetic. The story of this "mitherless bairn," who, about to set out for school, turns to her father for some little assistance required in her dress, is told with very tender pathos. It is the translation into painting of a subject suited to a poem. It is illustrative and readable, and in technical merit of a certain kind it is in many respects admirable. It is rather poetic than artistic, if the distinction explains itself. The conspicuous values are in the telling of the story rather than in the pictorial treatment.

In portrait-painting, the most notable examples of the English collection are Mr. Watts' portrait of Millais; portrait of a Lady, by Mr. Perugini; Hon. W. E. Forster, by Mr. Wells; "The Three Sisters," by Mr. Archer; and Earl Russell, by Sir Francis Grant. Mr. Watts' head is cleverly painted, unconventional, and spirited. Mr. Perugini's is delicate, sensitive, and refined. Mr. Holman Hunt exhibits a portrait of himself which is rather curious than pleasing. It is thoughtful and serious, as Mr. Hunt's work always is; but the coloring is disagreeable. It is to be regretted that this artist was not more adequately represented: certainly no pictures would have had greater interest for his many friends in this country than those which have made his name so widely and favorably known. Mr. Millais, also, was by no means properly represented in the single portrait-sketch which bore his name. Considering the prominence of these artists, and the very decided originality of their styles, the British collection suffered a serious omission in the absence of characteristic examples of their work. It cannot be said, in reviewing English portrait-painting in the collection at Philadelphia, that we discover in recent work, even remotely, those qualities of excellence evinced in Reynolds' portrait of himself, loaned by the Royal Academy. This portrait is something more than the mere likeness of an extraordinary man; and portrait-painting, to be of interest to the world at large, must have a far higher aim than that of securing a likeness. The portraits of Reynolds and Gainsborough were signally typical of a noble and aristocratic race. Time has wrought no decadence in the type, but it certainly has in the art, and English portrait-painters of the last century preserve a prestige which overshadows their successors of the present day. This may be partially

accounted for by the fact that the most talented artists of this school are now altogether absorbed in *genre*.

The two pictures by the late Sir Edwin Landseer, loaned by Lord Northbrook, were specially valuable as illustrating the change of manner—or rather the transition of manner into style—in this artist's work. "The Traveled Monkey," which evidently is an early picture, is one of a series that was etched in Landseer's "Monkeyana," published many years since. The method is hard and dry, and, on the whole, very old-fashioned, but it is not lacking in character, for which his pictures were always remarkable. The later work, "The Sick Monkey," is something more than this: it is rich in color, admirable in technical dexterity, broad and simple in composition. Mr. Frith's "Pamela" is attractive and pleasing, but his "Railway Station" did not gain the attention here that it did in England. Sentiment is preferred to a mere fact, where this latter is an affair of every-day occurrence, and related to our practical needs; and Mr. Fildes' "Betty" had its throng of admirers, while Mr. Frith's picture was somewhat neglected. Mr. Frith understands, on his own ground, that to be popular it is always necessary to get down to the level of popularity. His pictures show an entire lack of mystery; they are crowded with numerous incidents and stories, well told, and calculated to amuse the curious. But this is not art in any high acceptance of the term. The stories once read, we do not return to Mr. Frith's pictures again and again, as we are instinctively drawn by great works of art. His "Marriage of H. R. H. the Prince of Wales" was an object of interest to a continuous throng of spectators, for the reason that whatever pertains to England's sovereign is always a subject of interest, and even affection, to the people of the United States.

Mr. Brett contributed his "Morning among the Granite Boulders," which is in part admirable, particularly in the truth and simplicity of his treatment of the foreground,—an expanse of shore strewn with rocks. The distant sea and sky are painted with less skill, and are crude in color; but, on the whole, the picture is one of exceptional merit. "After the Battle," and "The Siesta," by Mr. Calderon, are both clever: the former tells its story with very decided interest; the latter is probably a more recent work, evincing greater breadth and freedom in execution. "From under the Sea," by Mr. Hook, is a realistic work of decided power, displaying a strong, vigorous sense of nature. "Celia's Arbor," by Mr. George D. Leslie, is graceful and delicate, though not skillful in its technical qualities. Mr. Poynter's "Ibis Girl" is also a work of decided merit. These pictures are rep-

representative of those qualities which constitute excellence in English art. The sentiment is rarely sacrificed to mere technical display; on the contrary, the latter is hardly equal to the standard attained by some other painters of this school.

On the whole, the impression made by the British art-exhibit was a decidedly favorable one. English art, as manifested in the best examples sent to Philadelphia, is poetic, pure, and sincere in character. While it sometimes sinks to the level of mere platitude, it is seldom strained, frivolous, or vulgar. As a school, it does not abound in painters of exceptional merit, but its representative artists are not surpassed in those qualities which constitute true excellence, nor are any painters of the present day more learned in the technical requirements of the art.

In landscape-painting the English exhibit gave the impression of a prevailing mannerism that was neither agreeable nor vigorous; but Mr. Hunter's "Trawlers Waiting for the Darkness" is a very marked exception to this criticism, manifesting great individuality. In water-color painting the superiority of the English has been long acknowledged; it is of late, however, very adequately rivaled in France, and perhaps, in some cases, in this country. Messrs. Tadéma, Linton, Jopling, Marks, Callow, and Gilbert were well represented in this branch of art.

The British exhibit in sculpture was slight. The bust of Flaxman, by Bailey, and that of West, by Chantrey, loaned by the Royal Academy, were of interest; and the Venus, by Gibson, is worthy of his reputation; but these are all deceased sculptors. The large terracotta group of "America," from the Albert Memorial, by Mr. John Bell, is not without vigor and merit, though decorative in character. At the present time England possesses no sculptors of more than average ability, nor is a susceptibility to pure form a national characteristic.

FRANCE.

The exhibit of France in painting and sculpture affords subject for comment, partly on the ground that their art was not fully represented in the Exhibition, as well as in review of the character of the works selected.

France, unquestionably, is the nation which fills the most conspicuous and the leading position in the art of the present century, and a careful review of the art of that country would embrace, in many particulars, a criticism of the most marked and characteristic tendencies of modern art. In commenting on the various kinds of

excellence that are found united in this school,—if, indeed, the term “school” finds any proper application in modern art, where such classifications are fast being obliterated,—one is not slow to recognize that this superiority is due to several distinct causes. Passing by those considerations peculiar to the genius of the people, as well as the circumstances that affect the æsthetic temperament most favorably, the simple question of artistic discipline is one which the French have never underrated, if, indeed, the tendency has not been to carry this to excess by allowing technical skill to subvert higher aims in art. The admirable discipline afforded the art-student by the *École des Beaux-Arts*, and in the private *ateliers* of the most distinguished artists of France, has tended to exalt and maintain this high standard of technical merit. An attractive and prevailing excellence of *technique* is certainly commendable in an art so difficult and complex as that of painting, but it is on higher grounds than this that the critic should estimate those qualities which constitute greatness in art, that give to the picture that charm of expression which enkindles reverie and raises the work of the artist upon a common plane with that of the poet, the philosopher, and, unconsciously, with that of the moralist. France has not a few artists of this stamp whose merit we may estimate fairly by this higher standard, and whose power rests not merely in the skillful handling of the brush or the chisel, but in the intellectual grasp and scope evinced in their art, and in a true poetic instinct which renders all technical display subservient to the expression of ideas and emotions,—which, indeed, is the true function of art. J. François Millet, Couture, and Delacroix were artists of this stamp; and others, now living, might be named who have impressed their individuality no less effectively on contemporary art.

But the exhibit of France at Philadelphia was not even fairly representative of these higher achievements of French art. It affords, therefore, a less inviting subject for comment than if it were an adequate representation of the higher aims of this school. And it would be unjust to pretend that this display was, on the whole, a representative one. But in a more general, though less discriminating, sense, we may consider it typical of many ideas prevailing among French artists at the present time, and as such it is worthy of attentive study. The absence, for the most part, of works of conspicuous originality and merit leaves the *ensemble* of the exhibit to the mannerists who collectively form the school,—for the founders of schools are not to be confounded with the elements that compose their following. We have here, then, very little that has earned for

French art the high reputation it enjoys. It is necessary to observe the above distinction if we would discuss, with any degree of intelligence, questions of artistic merit. Art lives by sincere emotions; its true aim is a thoughtful and expressive one; but when this sincerity, this expression, is subverted by motives and considerations that are entirely foreign to art, its products then become mere objects of commerce: other and distinct ends are sought, and are not to be mistaken for those that are genuine. The absence, therefore, for the most part, of the representative names of this school is the cause of that unfavorable impression left by the exhibit of France at the International Exhibition of 1876.

But it is with pleasure that we turn to those works which partially redeem this unfavorable impression. M. Carolus Duran contributed a fine portrait of Mlle. Croizette, of the Théâtre Français. The young lady is seated on horseback, by the sea-side, and the action is exceedingly spirited and natural. There is, too, an open-aired sense of life and animation pervading the picture which is admirable. The horse is well drawn, and the technical execution is clever and confident. "The Convalescent," by M. Sain, is thoughtful and tender in feeling, and has qualities of true excellence. "The King's Entertainment," by M. Comte, is also very sincere in its aim. The figures are earnestly and seriously engaged, and this in a manner, considering the humorous character of the subject, that is almost irresistible. "The Drawing-School," by M. Trupheine, is a clever sketch rather than a finished work; though, after all, the question of finish is merely a relative one, and, if the intention of the artist is attained, the picture may perhaps be properly termed finished. But M. Trupheine's work has the character of a study made directly from the scene itself; it has therefore the usual marks which distinguish the study from the work of the studio. The former has greater freshness and vivacity, the latter more completeness and finish. M. Pabst contributed "A Bride in Alsace," and M. Colzman a "Court Scene," which are both commendable, though not strikingly meritorious. In *genre* the pictures of this collection do not impress one favorably. They remind us of better things, done over and over again, and have little earnestness and less individuality. The usual boudoir scenes abound,—slight, superficial nothings, of which the observer soon grows tired, and the cleverness of textual representation fails to redeem the lack of sentiment or thought. In landscape M. Luminais sends his "Gauls returning with their Booty," which is bold, skillful, and decidedly effective. "The Oaks of Grand Moulin," by M. Dumeron, is also clever. M. Japy exhibited "The Valley of the Jura;" M. Renié, "Oc-

tober Snow;" M. Yon, "The River Seine;" and M. Zuber, "Near the Farm." These works evince, to some extent, those excellent qualities that are peculiar to French landscape, but they are not strikingly characteristic, nor of superior merit. But even subordinate artists of this school evince, in their treatment of this class of subject, a certain power that gives interest to their work. The vigor and solidity of their method, united with a skillful apprehension of the technical value of the *spot*, in landscape, are qualities which render their work effective, at least,—if, indeed, to be effective is not necessarily to be truly artistic. It is to be regretted that the exhibit of this nation, which was a large one, contained no examples of Lambinet, Ziem, C. F. Daubigny, Rousseau, Diaz, the Bonheurs, and others. And the deceased painters Troyon and Corot should likewise have been represented. Historical painting in France has given place, as elsewhere, to *genre*,—that is, if we accept the old conventional idea of history-painting, not infrequently based on mere extent of canvas and the hackneyed themes of classic verse. In a less conventional sense, however, the French school was perhaps never stronger than at present in history, if we accept the works of M. Gérôme and M. Meissonier as representative of this class of subject. It is now discovered that *genre* may be even more strictly historical in character than canvases of a more pretentious title.

While we recognize much that is of a superior order of excellence in French art, and accord this excellence perhaps the highest place and praise, as a school it is not exempt from many vicious tendencies that are not only subversive of good taste, but which tend directly to destroy a genuine and healthy feeling for art; and these tendencies were abundantly displayed at Philadelphia. In fact, owing to the absence of better work, this impression dominated all others, and in order that we shall not do injustice to the more genuine character of French art it is necessary to bear in mind that this representation was not complete. As an example of the style to which reference is here made, we may select M. Perrault's picture termed "Rest,"—an *odalisque* reclining in a hammock above a running stream, in a sylvan solitude. The thorough knowledge of the human figure here displayed, the admirable drawing, the firmness and roundness of skillfully-modeled forms, and the clearness of the tones and flesh-tints, render this work captivating to the eye; but in saying this we say all that may be said of it in praise. This admirable rendering of the external forms, this clever execution, this merely realistic display of flesh, stimulate no elevated emotion, enkindle no reverie. It is an attractive and artful appeal to mere sensuous emotion in the absence

of any higher aim on the part of the artist. And this is by no means an exceptional illustration of tendencies that are very pronounced in this school. It is perhaps a natural consequence of an excessive contemplation of the external, and a direct issue from allowing mere technical execution an undue prominence.

A very ambitious illustration of the sensational in art is that of "Rizpah defending the Bodies of her Sons," by M. Georges Becker. This is a product of the annual exhibitions of the *Salon*, where it has become necessary to startle, or strike the observer with force, in order to command attention. Exaggeration and strained effect is essential for this when greater powers are wanting, and the artist has here secured a sensation, not by means of the sublime or the impressive, but through the horrible, the ghastly, and the melodramatic; and his technical skill has been more than equal to his purpose, for the picture is not without decided merit of this kind: indeed, in this particular it is more than clever,—it is masterly. Another equally large canvas is that of M. Clement, "The Death of Cæsar." When one has in mind the admirable and dramatic treatment of this subject by M. Gérôme, and that cool reserve power with which this artist has dealt with the historic facts of this great event, with profound learning as well as with great artistic skill, M. Clement's attempt appears altogether inadequate. The instant is ill chosen, and the action unhistoric and forced. A subject of such moment, about which cluster historic interests of the gravest kind, foreshadowing results to which limits can hardly be assigned, should not be treated as if it were a mere brutal assault in the amphitheatre. There are silent, inwardly-acting reserve forces of which a great artist knows how to avail himself in selecting the true moment for such a picture; but in this case M. Clement has not risen to a level with his task.

While we notice these overstrained tendencies and false aims, it would be unjust to allow them to overshadow the acknowledged merits of this school. Since David gave to French art an impulse which impelled it forward in the direction of thoroughness of form, it has made steady and rapid progress. It has oscillated between classic and romantic influences, which have both contributed materially to nourish its growth. Ingres further stimulated that classic influence which is still strongly felt, while Géricault and Eugène Delacroix led the reaction of the romanticists, which is the influence now most pronounced. Had the exhibit of this nation at Philadelphia shown something of this march or progress in the development of French art, with but single examples of representative names, such as David, Ingres, Flandrin, Delaroche, Robert-Fleury, Delacroix, Couture, De-

camp, and the recently-deceased artists Hamon and Gleyre, and others, together with the works of the foremost living artists of this school, the result would have been eminently instructive as well as satisfactory, and the impression made would have been quite a different one. So many admirable examples have been brought to this country of late that it may be said, without exaggeration, that its leading artists are quite as widely and favorably known here as they are in France, and not infrequently through their representative works. This opportunity for study renders it very easy to discriminate between that which is truly excellent and that which is imitative and meretricious in French art; and it is well to have it clearly understood that this distinction is now generally recognized.

In sculpture, the works in the French exhibit that commanded attention were in bronze: notably M. Bartholdi's "Young Vine-Grower;" "The Bohemian at the Spring," by M. Ross; "The Juggler," by M. Blanchard; "Italian Shepherd," by M. Moreau-Vauthier; "Mercury, Whispering," by M. Moulin; and "Girl of Megara," by M. Barrias. These works reflect some of the merits that are widely recognized in French sculpture, which evinces a decidedly original and successful attempt to infuse into it the spirit and sentiment of modern life by drawing its inspirations not merely from tradition, or from a cold and calculating intellectual eclecticism, but from the living sources and sentiments that in every great epoch give character to art.

GERMANY.

Germany's exhibit, as a whole, in painting was one of but average merit, and we looked in vain for the works of some of her more distinguished artists. It was, however, so far characteristic as to enable us to form a just conception of the leading tendencies of this school.

German art is divided into two distinct schools,—those of North and of South Germany,—and there are few points of resemblance between them. The art of Northern Germany is inspired by the influence of the Düsseldorf school; that of South Germany by the school of Munich. The former is almost exclusively devoted to *genre*; the latter has been devoted to history-painting; and their styles are quite as distinct as those of two separate nations. The Munich school rose into prominence through Overbeck, Cornelius, Schnorr, and Kaulbach; while the Düsseldorf school achieved its high reputation through Schadow, Lessing, Bendemann, Camphausen, Hildebrandt, Richter, Hübner, Becker, Knaus, the Achenbachs,

and others, who have made recent German art favorably and widely known. The Munich school has of late in a measure forsaken its strict adherence to history, and as a school of art-discipline it is a formidable rival of the famous *École des Beaux-Arts* in Paris, in some respects perhaps surpassing the latter. With the character of Düsseldorf art we were made familiar in this country some twenty years since through the "Düsseldorf Gallery," in New York, which for some time formed a great attraction, and was a very adequate exponent of the merits of this school. German art is always pure in sentiment, generally, of late, domestic in character, and actuated by the influence of subject rather than treatment. In technical qualities it is usually monotonous in color and precise in execution, not imaginative in any suggestive or subtle way, but carefully wrought out in story. These may fairly be said to be its more prevalent characteristics; but there are not lacking superior qualities in the productions of German artists of the first rank that are unsurpassed in any school: this is particularly true of the works of Ludwig Knaus.

In historical painting the German school is often formal and conventional, intellectual rather than emotional, cold and dry in execution; but in domestic subjects the prevailing sentiment is always cheerful, healthful, and pure. In landscape, with the exception of a few distinguished painters,—the most notable being Andreas and Oswald Achenbach,—the rendition is decidedly formal and mannered. Portraiture in landscape is more generally the aim, and there is little attempt to draw from the inspirations of nature the simple elements of form and expression which in the French school have made this branch attain the highest level of art.

In the German exhibit the most attractive landscapes were "Storm at Vlissingen," by Andreas Achenbach; "Harvest in Holland," by J. von Starckenborg; "In the Park," by F. Hiddemann; and "Environs of Munich," by R. von Poschinger. Mr. Achenbach's picture was not one of his best, but it gave a good idea of the admirable quality of his art. "The Venetian Nobleman," by C. Becker, was likewise not adequately representative of this artist's best qualities. There are much finer examples of his work in some of our own private collections.

In portrait-painting the most notable works were G. Richter's portrait of the Hon. George Bancroft, the Crown Prince of Germany, by C. Steffek, and "A Lady with a Rose," by G. Gräf. There were no pictures of superior and conspicuous excellence in this collection, so that it is difficult to select any for special mention. The collection, as a whole, was one of about equal or average merit, and while repre-

sentative of the general characteristics of German art it hardly did justice to individual artists of this school.

In sculpture the German exhibit was not important,—a bust, in marble, of Count von Moltke, by L. Brunnow, and a colossal bronze statue of Prince Bismarck, by H. Manger, being the most noteworthy.

AUSTRIA.

The exhibit of Austria in painting was a very creditable one, though the distinctive excellence of the collection was due to the conspicuous merit of a few works of unusual power,—notably, Hans Makart's immense canvas representing "Venice rendering Homage to Catherine Cornaro," which, in richness and splendor of color, in largeness of composition, and in facile freedom of execution, is well worthy of high praise. This picture attracted a great deal of attention at the Vienna International Exhibition, and has been greatly commended by the press. It is of a style of art that is essentially decorative, but in that large sense in which many works of the Venetian school are so classed. The motive, or theme, is one which seeks expression through the medium of color rather than in form or the other elements of pictorial art, and in this particular it is one of the most successful attempts of recent art. The drawing does not exhibit that knowledge of the human form which is a first requisite of the leading schools, but as a triumphant display of the charm and power of color united with a large style of composition it is in many respects masterly. It is also a successful manifestation of independence in art, guided by a true artistic instinct; and this is to be commended, when successful, as it is in this case, in view of that tendency to exalt accuracy of detail at the expense of expression. A portrait study, by Charles Probst, has exceptional merit. The expression and attitude are very natural, and the technical treatment skillful. It was one of the best portraits of the Exhibition. Two portraits by Henry von Angeli are characteristic, though not representative of this artist at his best. It would have added greatly to the interest of the Austrian exhibit had Von Angeli contributed something in *genre*,—as, for instance, such a work as "The Avenger of his Honor," which is widely known. "The Page," by J. Canon, is particularly pleasing; the coloring is rich and harmonious, reminding us somewhat of Rubens, and the execution is free and finished. "Bathsheba," by A. George Mayer, "Pan and Bacchantes," by Eugene Felix, "Girl of Upper Austria," by Ernest Lafite, "The Nun's Reverie," by G. A. Kuntz, are all works of merit, though not excellent if we apply to them a high standard of criticism.

In landscape, Austria did not exhibit works of decided merit; and

perhaps nothing in this branch of art was more pleasing than the pictures of Louisa von Parmentier.

In water-color painting the pictures of Ralph Alt are worthy of mention; and in etching the exhibits of W. Unger deserve high praise. They are admirable in some of the finest qualities of this art.

While it is not an uncommon thing to confound the art of Austria with that of Germany, a very decided distinction subsisted between the exhibits of the two nations. There was a marked evidence of a recent advance in the progress of Austrian art, which finds no better illustration than in the works first cited, particularly in that of Hans Makart.

BELGIUM.

Belgian is closely related to French art. It is well disciplined, vigorous, and generally unconventional. The Belgian exhibit was one of the best, and, though we missed some names that would have given completeness to this representation,—such as Gallait, Wappers, Baron Leys, Alfred Stevens, Willems, Lamorinière, and Alma Tadéma, who exhibited elsewhere,—nevertheless the collection, on the whole, showed favorably the characteristics of this school.

“The Confederates in the Presence of Marguerite of Parma,” by Franz Vinck; “The Sculptor,” by Victor Lagye; “Dante and the Young Girls of Florence,” by N. de Keyser; “Saturday in the Monastery,” by Franz Meerts; and “Griseldis,” by Jules Wagner; are the most prominent works in *genre*; and in landscape, “After the Rain” and “Before the Thunder-Storm,” by G. van Luppen; “Mill on the River Scheldt,” by Jacques Rosseels; “Autumn,” by F. Keelhoff; and “Using the Life-Boat,” by Th. Weber, are the most favorable examples. “Deception,” by Jean Portaels, though disagreeable in expression, exhibits great skill in technical treatment. “A Christian Martyr in the Reign of Diocletian,” by Ernest Slingeneyer, was one of the most powerful and impressive pictures of the Exhibition. There is a solemn thoughtfulness in the conception of this admirable work which places it in the foremost rank of recent art. Too high praise cannot be awarded those manifestations of true art that rise superior to the ordinary level of external qualities which are apt to be over-esteemed at the present time. There is a silent power, a true dramatic interest that stimulates the moral sense, in this picture, which cannot well be too highly commended. While we find the sensibility pleasingly affected by technical surprises, it is rarely that our deeper feelings are stirred as they are by this solemn and effective picture by Ernest Slingeneyer.

Belgian art has had a decided influence on the art of Northern Germany, and geographical influences have in turn largely affected the style peculiar to this school. The influence of France on the one hand and that of Holland on the other are not infrequently perceptible in Belgic art, which nevertheless has distinct qualities of its own that render this school deservedly famous.

In sculpture, A. F. Bonré contributed several studies of animals, and P. Comerin some terra-cottas, that are worthy of mention.

THE NETHERLANDS.

The exhibit of the Netherlands was fairly representative of the admirable qualities of recent Dutch art. While there is evident adherence to the traditions of this school, there are not lacking strong suggestions of external influences that are rapidly demolishing old distinctions of this kind. With such a mighty ancestry of famous painters, it would be strange if Dutch art were not of a high order of excellence; and something of this influence may be found in the works of C. Bischof. Two portrait studies, entitled "At Church" and "Dieuwke," were unsurpassed by anything of the kind in the whole Exhibition. Admirable in expression, in force of chiaroscuro, and in richness of coloring, these pictures are worthy of highest praise. The tones are clear and deep, and the roundness and relief of the forms are rendered with great skill. "The Deacons of the Silversmiths' Guild conferring a Certificate," by J. A. Stroebel, while tending towards the conventional, is nevertheless admirable in many estimable qualities, broad and simple in treatment, and pure in tone. "The Card-Players," by J. Israels; "On the Beach," by J. Bosboom; "Gamblers, Seventeenth Century," by H. F. C. Ten Kate; "Norwegian Women," by H. A. Van Tright; "Hauling up the Fishing-Boat," by A. Mauve; "Haymaking in Normandy," by W. C. Naken, and landscapes by J. W. Bilders and J. F. Van Deventer, are well worthy of special commendation; and "Still Life," by Miss M. Voss, was quite superior to anything of its class in the Exhibition.

On the whole, the exhibit of the Netherlands in painting was a favorable one. Wherever there is evidence of a proper adherence to the style and methods that have prevailed with so much credit in the past, Dutch art maintains a high place, and in some respects, as in the works of Bischof, has qualities that are unexcelled at the present time. Landscapes and cattle-pieces abounded, and in *genre* there were not wanting examples of conspicuous merit.

SPAIN.

A marked feature of the exhibit of Spain was the prominence accorded historical subjects. The Spanish school of to-day is not surpassed in technical excellence nor in the profounder aims of art; but, as many of their strongest painters have pursued their studies in Paris, where their works are to be seen rather than in their own country, these have been more popularly classed with the French school. Zamacoïs, Fortuny, Madrazo, Agrassot, Ruiperez, Vallés, Gisbert, Vera, Escosura, and others, have made Spanish art favorably and widely known. The first united with extraordinary technical skill a profound and subtle meaning in his art. He was perhaps the most accomplished and piercing satirist of the time.

The Spanish collection at Philadelphia contained several representative works of great interest. A very large picture of "The Translation of St. Francis of Assisi," by B. Mercadé, was well worthy of study. The subject is treated with great purity of feeling and, indeed, solemnity. The expression of the heads is very fine, and the composition simple and impressive. The picture is cold and monotonous in color, but in the sincerity of its aim it is admirable. "The Insanity of Donna Juana de Castilla," by L. Vallés, is also a work of great power; and "The Landing of the Puritans in America," by A. Gisbert, is serious and thoughtful; the figures have great dignity and simplicity of character. These pictures were loaned by the Museum of Fine Arts at Madrid.

"The Two Friends," by J. Agrassot; "The Burial of San Lorenzo, at Rome," by A. Vera; and "Sacristy in the Cathedral of Avila," by P. P. Gonzalvo, are also conspicuously worthy of commendation.

In landscape the Spanish exhibit contained little that evinced marked sympathy with this branch of art; and in sculpture the only examples worthy of mention were "The Wounded Bull-Fighter," by R. Nobas, and "Dante" (in bronze), by G. Suñol.

The impression gathered from the large historical works mentioned above was a very favorable one, and in this style of art the Spanish exhibit was especially admirable.

ITALY.

The Italian exhibit in painting did not do justice to the reputation which this school now enjoys through the widely-known merits of certain Roman artists, whose works we here looked for in vain.

Italian painting has recently acquired new life and vigor, partly through the influence of the French school, but mainly by a very

praiseworthy return to the serious study of nature, in lieu of the conventional adherence to formal traditions that had long been unfavorable to its progress. Within the past few years it has made an extraordinary advance and acquired thorough technical methods peculiar to itself, as well as great brilliancy of coloring. But the true excellence of this school was not represented at Philadelphia. The most noteworthy pictures in the collection were the "Evocation of Souls, from 'Robert le Diable,'" by R. Fontana; "The Interior of St. Mark's," by Luigi Bisi; "Interior of the Choir of the Cathedral of Parma," by S. Marchesi; "The Escort," by G. Fattori; "Preparation for a Feast at Pompeii," by A. Scifoni; "A Grandmother's Admonition," by M. Cammarano; and two portraits by C. Maccari,—the latter being specially commendable. It is to be regretted that a more adequate representation of the merits of this school was not given.

In sculpture the Italian exhibit was very large, abounding in what may be termed *genre* sculpture,—in subjects of a domestic and familiar character that are better suited for pictorial representation than for plastic art. The impression made by these works was not a favorable one. The display of remarkable subtlety in the manipulation of material, in the dexterous undercutting and intricate chiseling, which rendered many of the sculptures curiosities rather than works of art, gave evidence of great skill in workmanship; but there was little that was essentially and vitally sculpturesque, and the collection, on the whole, was frivolous and unimpressive. There were, however, some works that bore evidence of a more genuine artistic aim, and among these may be mentioned "Modesty" and "Hope," by A. Botinelli; "Love is Blind," by Donato Barcaglia; "Timidity," by L. Torelli; "Youth of Michael Angelo," by E. Zocchi; "The Flower," by C. Pietro; "The White Rose," and "The Orphan," by P. Guarnerio; "Dreams of Youth," by G. Argenti; "Boy and Swan," by R. Perduzzi; and "Love's Nest," by R. Perida.

The wood-carvings of Luigi Frullini were worthy of admiration, exhibiting great beauty of design and very subtile skill in execution.

SWEDEN.

The exhibit of Sweden in painting bore evidence of very decided merit. French and North German influences are plainly recognizable, and it is difficult to trace a distinctive national character in their art; but, on the whole, there is proof of sound discipline and true artistic aims. A most admirable portrait by Count von Rosen was not surpassed by anything of the kind in the Exhibition. It is painted with

rare skill and feeling, fine in color, and well drawn. An "Odalisque," by Hugo Salmson; "Maid with an Open Letter," by G. Saloman; and "Market Day in Düsseldorf," by A. Jornberg, were the most noteworthy *genre* pictures of the collection; and in landscape, "Birch Forest," by E. Bergh; "Fishing Harbor," by Baron Hermelin; "Beech Forest," by A. Kallenberg; "Coast Scenery," by A. Nordgren; "Moonlight Landscape," by H. A. Wahlberg; and "Summer Evening," by P. Ekstrom, are worthy of special mention.

In water-color painting the most favorable examples were by Miss Anna Gardell.

NORWAY.

The Norwegian exhibit in painting resembled that of Sweden in character. The best examples of the figure bore evidence of foreign training and influence, and, while they exhibited decided merit, there was little that was distinctively national. In landscape, however, this is less marked.

The most important picture of the collection was "Ruth and Boaz," by Otto Sinding. This picture is a production of mature art, admirable in sentiment, in breadth and freedom of execution, and fine in color. The figures are thoroughly well drawn, and the landscape skillfully rendered. "A Fresh Breeze," by H. Gudé; "Birch Forest," by S. Jacobson; and "A Summer Morning in the Birch Forest," by J. M. Grimelund, are also commendable.

RUSSIA.

There was very little in the Russian exhibit in painting of a character to warrant favorable criticism. The pictures displayed but little technical skill, and were generally dry and mannered. The most pleasing examples were "The Sunday Tea-Party," by Alexis Koorzochin; "Ice-Drift on the Neva," by A. Bogoliooboff; and the landscapes of J. T. Aivazowsky.

THE UNITED STATES.

It has been frequently charged that American art derives its inspirations, as well as its style and technical discipline, from the schools of Europe. But it requires no very intimate knowledge of its real characteristics to discern that this assertion has no foundation in fact. The character of our art in general is decidedly varied, it is true, but it is quite possible to discriminate between that which is distinctively American and bears the unmistakable stamp of originality, and that which is either the work of artists of foreign birth residing in this country or of Americans residing abroad and adopting the manners

of foreign schools. The distinction is clear enough, and one that is easily recognized. In landscape-painting it is not an exaggerated estimate of American art to claim for it merits that are unsurpassed by the contemporary art of any people. In *genre*, also, there is evidence of original aims derived from the conditions of our life and character, though in a less marked degree than in landscape. Nor is it a matter of surprise that American art should have made such rapid progress in its development, when we consider the fact that our civilization is not the result of a slow and gradual advance from barbarism, but that its original elements were derived from peoples already matured in the civilizing arts under old and experienced systems of their own. The forming influences in our national life have not only had a high intellectual origin, but from the earliest dawn of our existence as an independent people this character has been sustained by our scholars, men of letters, and scientists, who have filled no subordinate place in the general intellectual progress of the past century. And, although laboring under the peculiar disadvantage of surroundings almost destitute of everything that tended to promote a knowledge of art in the earlier days of our history, our older artists were not less widely esteemed than our representative men of other professions, nor were their merits less conspicuous. Allston, Copley, West, Stuart, Trumbull, and Newton were no less favorably and widely known in Europe than in their own country; and it may be affirmed of them without extravagance that at that time—at the dawn of the present century—there were few artists of greater merit in any country, so recent a thing is the extraordinary and prolific development of art in all its branches which we witness to-day. And it cannot be said that this development, in all cases, is intrinsically what it appears on its face to be,—a march of progress. The technical resources of the arts have been enlarged and perfected, skill and method have been acquired through discipline, and the training that is requisite for successful competition in the arts is now necessarily severe and prolonged; yet it would be difficult to discern in the portrait-painting of the present time, in any country, a better style or higher order of excellence than is manifested in the portraits of Copley and Stuart. In short, the progress is one of technical externals rather than of genuine artistic aims—the expressive and thoughtful—which give value to art.

In historical painting, West, Allston, Trumbull, R. W. Weir, and Leutze have produced works well worthy of respect. In *genre*, also, there has been a natural and spontaneous expression of American life and character. Mount and Edmonds may be said to have origi-

nated with us this class of art, which has attained a conspicuous place of late. But in landscape the development of American art has been marked by originality and decided excellence. The strong tendency towards this class of painting may perhaps be accounted for by the fact that, until recently, the means for acquiring discipline in art have been of the most meagre kind, and the study of the human form was supplanted by the influence and beauty of our natural surroundings, particularly in its wild primeval grandeur. This partially filled the void occasioned by a lack of historic and artistic influences, and supplied an aim that has been fruitful of genuine results. Some years since, a few American landscapes found their way to the exhibitions of Antwerp and Brussels, and a distinguished Belgian artist declared "the works of American artists there exhibited to be among the most characteristic of the kind ever brought to that country." In this branch of art the United States suffered little by comparison with the best works of foreign schools, nor were its individuality and merit impaired by this juxtaposition. In *genre*, however, the comparison was decidedly unfavorable for us, especially when contrasted with the technical skill and thorough discipline manifested by the French and Spanish schools. Yet even in this class of painting originality of aim was conspicuous, as shown in the works of La Farge, Hunt, Vedder, Benson, E. Johnson, Homer, Perry, and others,—the last three selecting their subjects exclusively from American life and customs, and with marked individuality of treatment. The first occasion wherein American art was brought in contact or competition with foreign art was at the International Exposition of 1867. The collection was small, numbering but seventy-five pictures, but, for the most part, it was well selected. An intelligent critic of the Exposition of 1867 wrote, "The American collection, as a whole, attracts attention, and has been very highly praised by the first artists of France."

But the International Exhibition at Philadelphia was the first opportunity for an adequate display of American art on its own ground, and under what should have been considered favorable circumstances, had not this been partially frustrated by an indiscriminate admission of unworthy works. But, notwithstanding this defect, the exhibit, as a whole, was a creditable one.

A feature of marked interest was the exhibition of the works of our older portrait-painters who link the present with the past century, as Gilbert Stuart, Copley, Allston, Morse, Newton, Trumbull, Jarvis, Inman, Sully, and others. Of recent portrait-painting there were admirable examples by Elliott, Furness, Stone, Huntington, Baker,

Gray, Healy, Hunt, Page, Hicks, Staigg, Le Clear, Porter, and Miss A. M. Lea. Mr. Huntington's style is pleasing, correct in drawing, and always characterized by refinement of feeling. Mr. Baker is particularly agreeable in his treatment of female heads. Mr. Hicks's portrait of General Meade is manly and vigorous. Mr. Page seeks the more subtle modulations of form, and his portraits are suggestive, luminous, and skillfully executed, but with a peculiar method which renders them not always agreeable. His art, however, is always thoughtful and expressive. Mr. Porter's style is one of refinement and pleasing in color, in which qualities Miss Lea's portraits, also, are conspicuous for merit.

In *genre* the most noteworthy examples were by Boughton, E. Johnson, La Farge, Homer, Perry, Leutze, R. W. Weir, Vedder, Rosenthal, Chase, Shade, Shirlow, Loop, Benson, Bridgeman, Gray, Brown, Irving, Henry, Yewell, W. Thompson, W. H. Beard, Wood, C. C. Colman, and others; and in landscape-painting notably the works of Cole, Durand, Kensett, Gifford, McEntee, Church, Whittredge, Suydam, Hubbard, S. Colman, Swain Gifford, Cropsey, W. T. Richards, Bierstadt, Hetzel, De Haas, E. Moran, Bellows, D. Johnson, Miller, Bristol, Hill, Martin, Shattuck, James Hart, Van Elten, William Hart, Haseltine, Gay, Tilton, Fitch, etc. It is not to be inferred that the works of these artists are all equal in merit; but, on the whole, they represent American art in a general and diverse way. Their names have become familiar to the public, and their several merits have received more or less recognition.

Cole and Durand may properly be termed the fathers of American landscape. They first effectually inspired the artistic mind with sympathies whose influence is still felt. Cole was truly a poet in sentiment, and his simple landscapes possess a charm which time does not mar. Durand likewise stimulated into activity that latent feeling for this branch of art which has become a marked feature of the American school,—if the term is admissible,—and his rendering of landscape is extremely sensitive and refined.

The late Mr. Kensett was represented by two of his most pleasing works, "Conway Valley, New Hampshire," and "Lake George," the quiet and subdued sentiment of which is characteristic of his graceful manner. A serene and tender pastoral, and the more subtle modulations of tone in the landscape, had for him the greatest charm.

Mr. S. R. Gifford was represented by his "Sunrise on the Seashore," of which it may be said that the sea and its solitudes has seldom inspired a more profound motive, or one more adequately ren-

dered, than in this picture. "Tivoli" and "Lake Geneva" are no less admirable, but with a very distinct sentiment, and "Pallanza, Lago Maggiore," has a full, flooded sense of light, modified by tone, that is in every respect masterly in treatment. Two pictures by the same artist, "Fishing-Boats of the Adriatic" and "San Giorgio, Venice," are as strong and pronounced in color as the former works are delicate and suggestive. This artist is varied in his powers, and sustained, free, and finished in his methods. His pictures always manifest great elevation of thought and feeling. They are the interpretation of the profounder sentiments of nature rather than of her superficial aspects.

Mr. McEntee was represented by "October Afternoon," "November," "The Woods of Ashokan," "Frosty Morning," and "Late Autumn." These pictures are all characterized by great sincerity and decided poetic feeling. They evince a subdued yet intense enjoyment of those phases of nature that are tinged with melancholy, and which are therefore none the less beautiful. This artist's style is expressive and sensitive, and, within the scope of his strongest sympathies, mature and confident. His pictures evince a profound insight that is intolerant of that Denner-like portraiture in landscape which aims at minuteness of imitation. They possess qualities of excellence that, in some respects, are unsurpassed in this branch of art.

Mr. Church contributed his "Chimborazo," which, while it is representative of his peculiar style, is not one of his best works: it is not equal to his "Niagara" or "Heart of the Andes." The eminent ability displayed by this artist in the works last mentioned merits high praise and has been widely acknowledged. Mr. Church views the landscape with the cool deliberation of the scientist rather than with the intensity of the artist: his estimate of its values and its facts, therefore, is rather scientific than artistic. His art is always attractive and brilliant, but has a tendency towards accumulation of detail in lieu of fullness of sentiment. His merits, however, are so generally recognized and have so properly won for him the distinction due to brilliant talents that his work rarely fails to attract attention and elicit praise. "Chimborazo" is one of a series of pictures the materials for which were sought in another continent; and the extraordinary enterprise manifested by this artist in visiting remote latitudes in search of subjects for his pencil was a feature of his art that has since found numerous imitators. But Mr. Church is not insensible to the fact that all the materials requisite for great art may be found always near at hand, and even among what is termed mere commonplace.

Mr. Whittredge contributed his "Rocky Mountains, from the Platte

River," "A Home by the Sea," "A Hundred Years Ago," "Twilight on the Shawangunk Mountains," and "The Old Hunting-Grounds,"—the latter an especially admirable example of his free, nervous style and of his felicitous treatment of wood-interiors. Mr. Whittredge's pictures of forest solitudes, with their delicate intricacies of foliage and the sifting down of feeble rays of light into depths of shade, are always executed with rare skill and feeling. His style is well suited to this class of subjects: it is loose, free, sketchy, void of all that is rigid and formal. It evinces a subtle sympathy with the suggestive and evanescent qualities of the landscape. But in his treatment of the open sky this artist is less happy: there is sometimes apparent a slight crudeness in his rendering of this feature of nature, that is open to unfavorable criticism. His pictures, however, always express a sincere and true motive.

Mr. Bierstadt contributed his "Yosemite Valley," "The Great Trees of California," "Mount Hood, Oregon," "Western Kansas," and "California Spring," no one of which equals his "Rocky Mountains," which some years since acquired a great and merited reputation and was a work of exceptional power. The earlier works of this artist showed a vigorous, manly style of art that had its undeniable attractions. His pictures exhibited at Philadelphia indicate a lapse into sensational and meretricious effects, and a loss of true artistic aim. They are vast illustrations of scenery, carelessly and crudely executed, and we fail to discover in them the merits which rendered his earlier works conspicuous.

Mr. S. Colman sent his "Merchant of Laghouats *en route* between Tell and the Desert, Algeria," which is characterized by the agreeable manner this artist has been pleased to adopt. There are some manners, or methods of treatment in art, that are so intrinsically pleasing that they appear to be exempt from the criticism that usually deprecates pronounced formalities of style; and Mr. Colman's manner is one of these. It is attractive, thorough in its technical method, pleasing in color, and in every other respect than that of composition—in which it is perhaps too formal—it is admirable and artistic. A little seeming negligence or unstudied effect in composition would produce a more agreeable result; and yet this very thoroughness of discipline in Mr. Colman's work offers a contrast to the not unusual weakness of our art in these particulars. Mr. Hubbard exhibited his "Early Autumn," "Coming Storm," and "Glimpse of the Adirondacks,"—the latter a characteristic example of his style, and luminous in its cloud-effects. Mr. Hubbard is particularly pleasing in his treatment of summer landscapes and afternoon skies, in

which class of subjects his art is attractive and often brilliant in its rendering of light and atmosphere, yet with a quiet and subdued tone. His style is not always equal, but it is expressive of true artistic sensibility and sincere motive. Mr. Bristol has lately acquired a more thorough manner, and his picture of "Lake Memphremagog" has decided merit. The evanescence of lights and shadows over the summer landscape is well expressed. Mr. W. T. Richards contributed but a single oil-painting, "The Wissahickon,"—not one of his best pictures. This artist is a careful, conscientious student of nature, but it is only recently that he has permitted himself to exercise that freedom and largeness of vision characteristic of mature art: his later works manifest this in a marked degree. No painter is more thoroughly master of the sea, and waves in motion, than is this artist. Mr. Thomas Hill exhibited his "Yosemite Valley," a large picture, and superior to anything of the kind in the Exhibition, in the way of attractive and realistic representation of scenery strikingly grand in its own elements. Such representations have held a prominent place in American landscape art. They appeal with force to the popular taste, and, while they are very distinct in their aim from the ends sought in more mature art, which is less dependent on novelty of materials, they are not without decided power when treated with the ability displayed by Mr. Hill or as formerly rendered by Mr. Bierstadt. Mr. Miller contributed his "Returning to the Fold," "The Road to the Mill," and "High Bridge, New York," all of which show decided merit with a strong foreign accentuation. Mr. De Haas exhibited "Moonrise and Sunset" and "A Brig hove-to for a Pilot," both marked by a strong German manner, brilliant in effect and vigorous in treatment, though somewhat formal. Mr. Hetzel exhibited a "Forest Scene in Pennsylvania," which was particularly pleasing and effective. Mr. James Hart was represented by a single picture, "A Summer Memory of Berkshire," which was an agreeable rendition of quiet pastoral landscape. Mr. Cropsey contributed "The Old Mill" and "Italy," two pictures very cleverly rendered, though with a peculiar manipulation characteristic of his style which is often pleasing. Mr. Swain Gifford exhibited "Boats at Boulah, on the Nile," and "An Egyptian Fountain," which show admirable vigor and breadth of treatment. Mr. Swain Gifford is best known through his Eastern pictures, in which his rendering of Oriental life and atmosphere is peculiarly happy. Mr. Gay exhibited "Windmills of Delfthaven, Holland," a very admirable picture, true in sentiment and skillfully executed.

In *genre*, Mr. Eastman Johnson contributed "The Prisoner of

State," "The Old Kentucky Home," "Sunday Morning," and "The Old Stage-Coach," which are all representative of the acknowledged excellence of his style. Mr. Johnson's subjects are derived fresh from nature, and are generally illustrative of characteristic traits of American life and customs. They are carefully studied, and always expressive of genuine feeling. They are not altogether free from uncertainty of form and touch and monotony of tone, but no one has more decided individuality and independence in choice and treatment of subject than this artist. His pictures bear the unmistakable stamp of originality. We are never reminded in them of the influence of schools or foreign methods: they rest upon their own merits, and the only comparisons they suggest are those afforded by the truths of nature. "The Old Kentucky Home" is the picture that first gave him his reputation, which every succeeding work has sustained and increased. "The Old Stage-Coach" displays greater maturity of method and breadth of treatment, but in accurate delineation of character "The Old Kentucky Home" is hardly surpassed. The impression made by Mr. Johnson's pictures is a genuine one. We instinctively feel that the artist himself was impressed and sought to express something that touched his sympathies forcibly. This is their interest and power, and criticism starts from this source, rather than from the mere pictorial elements of technical merit that usually, in artists of less character, first engage the attention. Mr. Homer was represented by two pictures, "Snap the Whip" and "The American Type,"—the latter a characteristic example of this artist's pronounced individuality. The expression of the figures is intense, full of meaning, and the tenacity of his grasp upon the essential points of character and natural fact is very decided. No recent work of this artist has equaled the remarkable excellence of his celebrated "Prisoners from the Front," an incident of the late war, which is a unique work in American art; but all his pictures have the merit of genuine motive and aim. They are often bald and crude in treatment and unskillful in technical method, while breadth is sometimes attained by the sacrifice of essential details which greater maturity of power would supply without loss to the former; for true breadth is not vacuity,—it contains the *sense* of fullness, if not the actual facts of detail. But that this artist evinces unique power and originality the slightest of his works amply testifies, and his aim is a sincere and true one. Mr. Perry exhibited three pictures,—"The Weaver," "Kept In," and "Young Franklin,"—all characteristic and distinctively American. This artist has made steady progress and adhered with commendable strictness to subjects within the scope of his powers and sympathies,

and he has gradually but surely attained a command over his materials that is worthy of high praise. His pictures are illustrative and pleasing, and evince a conscientious study of his subject. He has not yet attained complete mastery of the figure, nor are his pictures free from labored manipulation and thinness of method, but they evince very genuine qualities of merit.

Mr. La Farge sent five pictures,—two of figures and three of flowers. The latter are works of peculiar excellence for their purity and charm of color,—flowers forming but the theme for a most delicate and refined harmony that addresses the eye with occult power. Mr. La Farge is learned in his art, working for profound and subtle results, and no one is more sensitive to the value of mystery in tone and color and of the emission of luminous lights through these qualities. His picture of "St. Paul at Athens" is stamped with great sincerity of aim, and bears unmistakable evidence of power and thought. His works, however, for the most part, give an impression of incompleteness or suggest a deficiency of form, and the drawing, as of the hands in this picture of St. Paul, is often defective. But these shortcomings are more than compensated by the superior aim which characterizes his work and renders it highly intellectual, spiritual, and poetic in feeling. The two artists who, with us, have best illustrated the charm of resource that rests in harmonies of color are La Farge and Gray; and yet no two artists could be more utterly unlike in their methods and aims. Mr. La Farge shows more profound intellectual aim, tinctured with Orientalism, while Mr. Gray's work is influenced by simpler and more pervasive qualities of tone and the richness that is suggestive of a Venetian feeling. Mr. Gray is not always equal, and his pictures often remind one too strongly of the school that has influenced his style. But his "Apple of Discord" is, perhaps, in drawing, in purity of tone, and in the luminous quality of flesh-tints, unequaled in American art, and unsurpassed by any recent work of its kind in any country. Mr. Irving exhibited "The End of the Game" and "Cardinal Wolsey and his Friends," the latter a labored and skillfully-painted picture. Mr. Irving's style is imitative; but, while it lacks originality, it is not without decided merit, principally in technical qualities. His figures have often the appearance of actors dressed in the costumes of the stage and performing their parts cleverly, though not always naturally or unconsciously. But he has carried his art to that point of elaboration which is only surpassed by the most skillful artists working in the same field, by whom the French school is so largely represented. Mr. Brown contributed his "Curling Match," which is the picture that exhibits his

merits to the best advantage. Mr. Brown's subjects are derived from the homely incidents of every-day life, and are usually treated with simplicity and naturalness. His realistic powers are marked, but the sentiment of his pictures is not always equal to their technical qualities. Mr. Guy's subjects are of the same class. He contributed three pictures, "Evening," "Solitaire," and "Supplication," all domestic in character. His pictures are painted with skill, but over-elaborated and wanting in distinctions of texture. They are too studied, and consequently often lack spirit and life. Mr. W. H. Beard exhibited his "March of Silenus," a humorous picture, and one of his best, evincing remarkable powers of caricature. Mr. Henry exhibited "The Old Clock on the Stairs" and "A Morning Call in 1800," both very characteristic of this artist's cheerful humor and elaborate work. Mr. Henry's style is often ragged and unskillful, but his aim is a compensation, and he attains happily the sentiment of olden times. Mr. Shade exhibited a very charming picture called "Tantalizing," which evinced great technical skill, a fine sense of color, and a well-disciplined method of work. Mr. Shade is a pupil of the Munich school. Mr. Chase is likewise of the same school; and "Keying Up—The Court Jester" was a very clever example of his facility of method and rich coloring. Mr. Shirlaw, also a student of Munich, exhibited his "Toning of the Bell" and "Feeding the Poultry," two exceptionally strong and admirable works, evincing remarkably dexterous powers of manipulation. Mr. A. W. Thompson exhibited "On the Sands, East Hampton," and "Virginia in the Olden Time," both works showing marked evidence of discipline and careful study. There is a tendency towards the adoption of the French manner in this artist's work which shows whence he derived this discipline. It is a question whether a better manner may not be derived directly from nature without the interposition of another's method of viewing things. This is not only for Mr. Thompson to decide, but for Mr. Chase, Mr. Shirlaw, Mr. Shade, and Mr. Bridgeman as well. Mr. Bridgeman exhibited three pictures of remarkable power,—"Bringing in the Corn," "The Nubian Story-Teller," and "Flower of the Harem," all painted with great skill and truth. Mr. Vedder sent his "Greek Actor's Daughter," a thoughtful and poetic conception, painted with rare feeling and learning. Mr. Benson exhibited his "Strayed Masquers" and several Venetian studies which bore evidence of earnest study and a fine sense of color. Mr. Benson's pictures have of late been characterized by very decided ability. Mr. Rosenthal's picture of the "Young Monk" in the refectory of a convent was one of the most poetic in sentiment to be found in the whole exhibition. It is pure

and delicate in feeling, and skillfully painted. The "American Society of Painters in Water-Colors" occupied a gallery in the Annex, and the exhibit was an exceedingly creditable one. The paintings of most marked excellence were by Colman, Tiffany, Swain Gifford, Smillie, Boughton, Nicoll, Richards, Homer, Bellows, and Miss Bridges. Several of these artists were recommended for awards by the Judges in this group, but, on learning that the society competed as a body and did not allow of individual competition on the part of its members, their names were stricken from the list.

In sculpture the American exhibit was not satisfactory. Many of our most prominent sculptors failed to participate, and the character of the display was that of being composed of odds and ends, with here and there an occasional work of decided merit. Mr. W. W. Story exhibited his "Medea," and Mr. C. Calverly an admirable bronze bust of "John Brown." Mr. Randolph Rogers sent "Atala," "Nydia," and "Ruth," three statues of ordinary merit. Mr. D. C. French exhibited a very clever model in plaster, larger than life, called "The Minute-Man," and also a bust of Whittier. Mr. Connelly sent a bronze group, "Honor arresting the Triumph of Death," full of spirit and excellently well modeled. This sculptor also contributed his "Ophelia" and "Viola." Mr. T. R. Gould exhibited "The West Wind," and Mr. R. H. Park a number of pieces, among which were "Purity," "Summer," and "The First Sorrow." Mr. E. D. Palmer sent his excellent bronze statue of Robert Livingston, Mr. C. B. Ives his "Nursing the Infant Bacchus," and Miss Foley "Jeremiah" and "Cleopatra." Mr. John Rogers sent a complete exhibit of his statuette groups, which are well known for their clever, picturesque representation of incidents of the late war, and traits of American character and life.

The exhibit of sculpture, on the whole, lacked order and arrangement: the works were scattered, and were seldom to be seen to advantage. Nor was there any evidence of an attempt to illustrate the progress and present condition of this art in the United States, of which an interesting exhibit might well have been made.

CONCLUSION.

Reviewing the impressions gathered from the art-exhibits of the International Exhibition of 1876, we arrive at certain general conclusions respecting the character of the display.

An exhibition containing so vast a number of works of art (in painting alone the exhibit contained more than five hundred numbers

in excess of that of Paris in 1867), and collected from so many sources, must necessarily be far from select, and the first impression, which perhaps outweighs all others, is that derived from the large number of works of but average merit which, by force of numbers and extent, fill the eye of the observer. This is generally the case with regard to first impressions of art-exhibitions. The more glaring and conspicuous features—the crude, the violent, the bad, and the endless mediocrities that are neither good nor bad—carry the day. It is only by degrees and after the subsidence of these first impressions that works of real merit quietly and unassumingly assert themselves, and the garish, the meretricious, and the false sink to their proper level or remain thereafter unnoticed. It is then that a more deliberate and just impression is formed. If we were to accept the first impression as the true one we should perhaps pronounce the art-exhibit at Philadelphia a disappointing one. But first impressions are rarely based on critical estimates: the feelings, rather than the judgment, find exercise, and, for the most part, are affected by superficial considerations. When, therefore, we reflect upon the large number of really excellent works of art distributed through the galleries, and when we consider the fact that a majority of the most distinguished living artists contributed representative examples of their work, such sweeping estimates are out of place. In some instances, it is true, this representation was very incomplete, but in general it was a fair one and in many cases admirable and select. When we consider, also, how many elements are to be combined, and the large number of interests that are to be consulted, in forming an art-exhibit on so vast a scale, it could hardly be expected that it would have that unity and completeness which a single wise and vigorous direction might possibly effect.

It is a fashion in criticism to decry all art that has not the sanction of time or of established reputation to commend it, and it is a common platitude to apply standards of estimate that prevail in certain schools or in a bygone age as the only true and immutable estimates of merit. But art is by its very nature pliant and expressive, and as language undergoes continual change and modification with the necessities or conditions that mould and fashion it, so art is likewise subject to these conditions and the time of which it is a voice or expression. It is easy to discern the dominant tendencies of the art of the various nations gathered in this vast Exhibition, and these tendencies have been briefly commented upon in the preceding review. It only remains to determine the more general and prevalent characteristics of modern art as manifested in the art-exhibit as a whole.

The influence of large and oft-recurring Exhibitions is a question worthy of some attention. It is always noticeable that the exhibitions—as at the annual Paris *Salon*—engender products that are not always conducive to the promotion of a correct taste: the clever, the spectacular, and the meretricious often fill a conspicuous place and are held requisite to attract attention. The prominence thus accorded violence and exaggeration is doubtless injurious to the true interests of art, the genuine qualities of which, though lasting, profound, and sincere, are not well adapted to the conditions of such an arena. The artist, therefore, is tempted aside from his better aims to attain the rewards of popular success; and this is so far true that it is a very general custom for artists, particularly the younger members of the profession, to seclude themselves for a few months previous to the opening of the annual *Salon*, while at work upon their pictures for the exhibition. In other words, the picture is painted for the *Salon*, and the motive is that it shall command attention in this questionable competition. This leads to that prominence accorded technical cleverness, and often reduces the products of art to the level of objects of commerce competing in a common market. It would certainly promote the true interests of art if these exhibitions occurred less frequently, allowing time for more mature and thoughtful work. It is to those alone who are strong enough to resist and ignore this influence that we are indebted for the advancement of art in a true direction, and they compose the very exceptional and leading few whose work has permanent value.

The question of awards is also one that is subject to great diversities of view. Are the elements for comparison of sufficient exactness to allow of just and conclusive discrimination? In the case of mechanical industries and instruments of precision it is possible to set one merit over against another and compare definitely the results. But fine art is an intellectual product, a matter of truth of expression as well as of technical skill; and within any one branch of art questions of preference or comparative merit may arise that are incapable of this arbitrary method of solution. The elements for comparison being wanting, the judgment not infrequently rests upon individual tastes or caprice. It is idle to ignore questions of a higher kind and reduce this competition in art to mere matters of technical skill; and, on the other hand, the subject, though unskillfully rendered, may receive unwarranted preference. A balance of estimates, therefore, is impossible under the circumstances, and it is becoming very generally recognized that the conferring of awards in the fine arts is altogether unsatisfactory because not always properly discriminative. It has but little importance or

significance with those who really understand art, and it is not infrequently promotive of false and meretricious estimates. The true verdict in such matters is not always that accorded by juries of award, but that rendered by an intelligent and discriminating public.

The total number of awards conferred in painting and sculpture at the Exposition of 1867, at Paris, was one hundred and three, while at the Vienna International Exhibition of 1873 the total number awarded in these departments of art was seven hundred and eighty-seven. At Philadelphia the total number of awards in the same class was two hundred and sixty-five. At Paris the number of pictures exhibited was 2004; at Philadelphia the number was 2971. The following table will show the distribution of awards in painting and sculpture :

NUMBER OF AWARDS ADJUDGED.

| NATIONS. | PAINTING. | SCULPTURE. | TOTAL. |
|--------------------|-----------|------------|--------|
| England..... | 29 | ..... | 29 |
| France..... | 37 | 12 | 49 |
| Germany..... | 21 | 2 | 23 |
| Austria..... | 14 | 1 | 15 |
| Belgium..... | 16 | 4 | 20 |
| Netherlands..... | 27 | ..... | 27 |
| Spain..... | 10 | 2 | 12 |
| Italy..... | 12 | 16 | 28 |
| Sweden..... | 2 | ..... | 2 |
| Norway..... | 3 | ..... | 3 |
| Russia..... | 6 | ..... | 6 |
| Canada..... | 1 | ..... | 1 |
| Brazil..... | 1 | ..... | 1 |
| Mexico..... | 2 | 1 | 3 |
| United States..... | 41 | 5 | 46 |
| Total..... | 222 | 43 | 265 |

It has been the aim, in this report, to select those works that seemed specially worthy of comment, for the purpose of analyzing the character of the exhibits of the various nations, and in order to form some reasonable estimate of the tendencies that are most marked in the fine arts at the present time, as well as to form a proper critical review of the Art Department of the International Exhibition of 1876. This task has been, in some respects, a difficult one to execute; but the endeavor has been to render it free from personal bias, and if the estimates are not altogether accurate it is not from any lack of strict judicial purpose on the part of the author.

by assignment of the Bureau of Awards were submitted to the Judges of the educational group. Under Class 44—Architectural Designs, Studies, etc.—exhibits from the United States numbered two hundred or more, those from

INDUSTRIAL AND ARCHITECTURAL DESIGNS; INTERIOR DECORATIONS; ARTISTIC HARDWARE; MOSAICS; INLAID-WORK IN WOOD AND METAL; STAINED GLASS.

BY DONALD G. MITCHELL.

The gentlemen with whom I was associated in consideration of the above-named classes of exhibits under Group XXVII. were M. Dahlerup, an architect of distinction in Copenhagen, Mr. Peter Graham, a partner in the well-known house of Jackson, Graham, & Co., of London, and MM. Tantardini and De Sanctis,—the one a sculptor and the other a painter of established reputations in Italy.

At my suggestion, and agreeably to the sanction of the Commissioners, there were associated with the before-named Judges two Judges from other groups, in consideration of exhibits made under Class 441 and Class 453. In Class 441 our coadjutor was Mr. Richard M. Hunt, an American architect of established reputation, who had been specially assigned to the group of Architecture and Engineering. In Class 453 we were aided by the intelligent suggestions of Mr. R. H. Soden Smith, of London, who possessed quite special qualifications for the work in which he was called to our aid.

The awards throughout were made with great unanimity, and the particular reasons for such awards have been briefly expressed in the papers already submitted.

The general summary, which I have now the honor to present to you, is of course made upon my individual responsibility only; but, from a very full comparison of views with my associate Judges, I have no doubt that the opinions I have taken the liberty to express would meet with their general concurrence.

Under Class 440—Industrial Designs—but few exhibits were made.

In addition to those to whom awards were adjudged I may cite excellent designs exhibited by Boucherat, Libert, & Troublé, of Paris; and I may also note, with perhaps undue nationality of feeling, some very clever designs which emanated from our educational establishments,—notably the Technological Institute of Boston,—but which by assignment of the Bureau of Awards were submitted to the Judges of the educational group.

Under Class 441—Architectural Designs, Studies, etc.—exhibits from the United States numbered two hundred or more, those from

Great Britain perhaps a score, and a still smaller number appeared in the Catalogues credited to France, Austria, or other European nationalities. Very decided picturesqueness of treatment characterized the better designs from United States exhibitors, as also in an eminent degree the British exhibit,—notably those of Mr. Burgess, of London. But in both cases there was absence of that fullness of detail and painstaking exhibit of constructive features which characterized the designs of French and Austrian architects.

An exceptional award was made to M. Viollet le Duc—whose work appeared only on the pages of his publisher, M. Morel—to mark and emphasize the appreciation which the Judges have of his skill, his taste, and that wide archæologic knowledge, which he has used to so excellent account.

Awards were also made to a Stockholm architect for careful reproduction of Gothic details, and to Sig. Catufi, of Rome, for judicious selection of simple and pure forms of classic ornamentation for educational purposes.

As the subject of architecture in all its phases, as presented at the Exhibition, is made the subject of a special report by a professional expert, I give no detailed mention of the exhibits under Class 441. I cannot forbear, however, to note three types of actual construction upon the grounds which were not without their good influences, in their several ways, upon public taste. I allude to the British home-stead, the Japanese houses, and the Swedish school-building,—the first too quiet and homely for prevailing American notions, but showing by its picturesqueness and its elegant severities, both within and without, what a charm rigorous simplicity and homely quietude will always carry to a cultivated mind.

The Japanese buildings were notable for their nice joinery, and for the picturesque lines and solid construction of their roofs,—offering, in this latter respect, eminent contrast to the flimsy tile-roofs of the New Jersey State Building.

The Swedish school-house was in no sense what we should count a model school-house. Many American school-houses of similar dimensions are far beyond it in interior appliances and arrangement; but, on the other hand, there would be wisdom and a juster taste in replacing much of the flamboyant joinery and cumbrous cornices upon our country school-houses with the rugged severities and sturdy honesty of the Swedish structure.

Under Class 442—Decoration of Interiors—special exhibits were exceedingly few in number, scarcely reaching a dozen in all nationalities. The Judges, however, reckoned it within their official province

to consider various exhibits illustrating this phase of architectural work, though not embraced in the special classification. Among such I note first the wall-decoration made in connection with furniture-exhibits or of ornamental objects in metal and ceramics. To Messrs. Marcotte & Co. and Messrs. Pottier & Stymus awards were made for the artistic decoration of wall-surfaces in connection with their special exhibits under other classification. A like commendation was given to the wall-decoration connected with the furniture-exhibit of Messrs. Wright & Mansfield, of London, and to Mr. Cooper for the interior decoration of St. George's House.

It is quite true that all the products which went to make up the particular decoration referred to were not of the manufacture of the exhibitors,—as, for instance, the tapestry, the paper-hangings, etc. But the judicious selection and arrangement made to secure the artistic effects seemed to the Judges to warrant this departure from the general rule of the Department of Awards.

A medal was also adjudged to Doulton & Co. for the happy exhibit of such a variety of their terra-cotta and other artistic wares in connection with chimney-pieces, as suggests and admits of a beautiful style of interior decoration for homes. I may particularize specially an oaken chimney-piece, wholly simple in its character,—perhaps too carpenter-like in its severity,—but so set off with charmingly decorated tiles illustrative of familiar Shakspearian tale as to bring it within the most pertinent meaning of interior decoration. In the same general line, though the application is not so fully carried out, I may mention the very full tile-exhibit of Messrs. Maw and Minton,—to both which exhibitors medals were adjudged for the easy applicability of their wares to purposes of judicious house-decoration. I note also a medal to Messrs. Kaiser & Herzog, of Philadelphia, for their happy exhibit of actual wall-decoration and designs for the same. Messrs. Jeffrey & Co., of London, were adjudged a medal for a new and beautiful design (by Walter Crane) for paper-hangings. The design was exceedingly graceful and effective, and showed that culture and taste which, fortunately, are being brought more and more into service for the decoration of the interior of homes. A medal was adjudged to the very elegant chimney-piece placed on exhibit by M. Marchand, of Paris,—a superb piece of work; and though more suggestive of palace-decoration than of ordinary "interiors," its harmony of design and every-way artistic execution demanded full recognition and commendation. I also note the zinc and plaster copies of old arabesque ornamentation in the Egyptian collection, for their effectiveness and the perfect copies they present of many of the best old forms of Sara-

cenic decoration for interiors. It is gratifying to know that these will remain in the country.

Under Class 443 were grouped Artistic Hardware and Trimmings; Artistic Castings; Forged Metal-Work for Decoration, etc.

In the strict line of Artistic Hardware and Fittings there was a very small exhibit. England and France showed scarce anything, and the same was true of most European countries. There was indeed a large and varied show of American hardware, but not in general of such a character as to carry it within the cognizance of the Judges of Group XXVII., and in no single instance was it originally so classified or referred. It is indeed much to be regretted that, with the excellent opportunity which the manufacture of house "trimmings" gives for carrying artistic forms and treatment into every household, so little has been done in a thoroughly artistic way. Old forms, for the most part, have been preserved and ornamentation effected by covering with minute arabesque patterns, by coloring the metal by acid treatment or, in some instances, by crude and inartistic use of enamel. There is surely abundant room in the manufacture of door-fastenings, latches, hinges, window-trimmings, and the like, for a much fuller and more pronounced artistic spirit than has yet made itself felt.

By far the best show of hardware "trimmings" of a decorative character was made by Messrs. Corbin & Co., of New Britain, Connecticut, to which house a medal was adjudged under this classification. In their exhibit, butts and door-knobs of various styles were plated, executed in bronze or in clever bronze imitation, with close arabesque figures, and in some instances enameled. In this latter case the figures were too fine and borrowed too much from ordinary china decoration. Design should in this case be bold and pertinent to the position and the office. It is exceedingly difficult to *préciser* just what the best artistic direction of this class of work should be; but it is quite certain that very little as yet manufactured by the new labor-saving processes is satisfying to the artistic eye. The old system of forging the metallic trimmings for interior decoration and service gave much more latitude, it is true, and such work was, and is still, full of artistic suggestiveness. I note in this connection the admirable hardware show in the Spanish exhibit from the royal manufactories.* In all the articles comprising this exhibit there was

* I think I am right in giving the title of exhibitor, though from the fact that no Spanish Catalogue was supplied to the Judges, and no person in attendance seemed capable of giving definite information, it was exceedingly difficult to gain trustworthy knowledge in respect to the Spanish exhibit.

excellent workmanship,—no redundance of metal, no crude efforts at ornamentation, and most artistic forms. But these all, in forged trimmings, imply and demand an expenditure of time and labor which we cannot make sure of for objects of general service. We must make machinery do artistic labor with the metals as it does with cloths and broidery. Yet the Spanish exhibit was richly worthy of study, and it is to be regretted that it should not have been secured for incorporation with one of our industrial museums. Of course, the necessity of using the sand and mould in place of the forge would suggest modifications of the form. Much, however, may be done by the drop-forge and stamp, and certain good mediæval forms of hardware are already manufactured in this manner, of which some examples were on exhibition, but none of very special merit.

Castings of animal heads—dogs or lions—appeared in some exhibits in ornamentation of door-knobs, in certain examples quite effectively and spiritedly executed, but when well done involving a relief that interfered greatly with the convenience of the knob for easy handling. It is hardly a mode of decoration to be commended. No form, probably, can be suggested better than simple geometric ones with bold incised ornamentation.

Stair-rods, shown by Vandyke, of New York, were tastefully designed, and were effectively decorated in a very simple and unpretentious way. A medal was adjudged to these,—for though object and result were small and almost insignificant, we counted it of importance that artistic efforts of good tone and result in even the most insignificant objects adapted to house-decoration should have prompt recognition and commendation.

Within the limits of this special class I would also include and commend the very effective forged work and cast-work united, which has been adapted for chimney appurtenances and fireside-decoration, including fire-places themselves, fire-baskets of massive square forged bars, grates, fire-dogs, fenders, etc.

Very excellent examples in this line of work were shown by Messrs. Fertham, Cox, & Son, Barnard, Bishop, & Barnards, of London, and by Messrs. W. H. Jackson & Co., of New York. I take special pleasure in commending this form of decorative work, which carries the artistic treatment of the humblest metals into every-day domestic offices and keeps it before the eye month after month. Broader and larger educational effect is to be looked for thus than from the daintiest of palace gates.

Very beautiful and artistic forged iron-work for general purposes was shown by Messrs. Hart, Son, Peard, & Co., also by Messrs.

Mathews, and by Barnard, Bishop, & Barnards, which latter house showed also iron castings of wholly exceptional nicety and artistic design. They clearly surpassed everything in the way of artistic iron casting which came under our observation at the Exhibition.

An example of iron-forging shown by a Belgian artisan, M. Prosper Schryver, representing a vine with leaves, fruit, and tendrils, was a marvel of intricacy and delicacy, and although it could subserve no practical purpose, it showed a deftness of handiwork not unworthy of the days when such as Quentin Matsys wrought upon the forge.

Under the present classification I may also call attention to the well-studied designs shown by Baker, Arnold, & Co., of Philadelphia, for lamp-stands and gas-fixtures. They offered in their clever artistic treatment a pleasing contrast to very much that was shown in the same line of manufacture of very crude, pretentious, and inartistic design.

The ecclesiastic decorative-work exhibited by M. Poussielgue, of Paris, in plain and gilt bronze,—particularly the latter,—was very rich, exceedingly well executed, and, although displaying that excess of showy ornamentation which the Romish rites seem to demand, had the fullest commendation of the Judges.

In a similar line of church-work, I would commend that placed on exhibition by the Messrs. Lamb, of New York. It did not, indeed, approach the first named in extent, in variety, or in richness of decoration, but was worthy of special mention for its careful observance of excellent mediæval forms, its faithful execution, and the general good taste which characterized the exhibit.

For general excellence in artistic decorative bronzes, the well-known Paris houses of Susse Frères, Kaffel Frères, and Cornu & Co. were eminent. The exhibit of these houses, if showing no new design of surpassing excellence, yet gave evidence, in the careful rendering of favorite and familiar subjects, of their well-known skill. The adaptation of minor decorative pieces to various domestic uses was ingenious and piquant. Especially to be commended in this latter regard were the numerous and varied fanciful bronzes, for furniture-decoration, exhibited by M. Kaffel.

Yet it is a doubtful question if the race after novelties in tint, form, and treatment is not debauching the better art instincts of the Paris workmen. The bewildering and bizarre mingling of gilt and bronze, and silver and pearl and lapis lazuli, may express and typify the luxury and opulence of the day; but they do not so fitly express the best aspirations of art, or educate so widely, as the quiet monotone of a mellow bronze of Pradier.

Classes 450 and 451 embraced mosaic- and inlaid-work in stone, and mosaics in vitreous material, tesserae, etc. As all mosaics, however, were inaptly allotted to Class 450, I remark upon exhibits under both classes without particular distinction.

In mosaics proper Italy was the only notable exhibitor, and as usual held her pre-eminence. It is to be regretted, however, that the Roman mosaicists should not have shown a wider range and more varied development. The old subjects were treated in the old way, and a review of the condition of their art in 1876 is only such as might have been made in similar terms fifty years ago. There seems no disposition to grasp subjects for illustration which might develop untried phases of the art.

The best—as might be foretold—were those offered (by favor of the Pope) from the Vatican *ateliers*, representing with rare faithfulness for so unyielding material the Seggiola Madonna, a Sassoferrato, and a Flower Piece. A head of Washington, by Gallandt (of Rome), attracted attention, as showing a welcome deviation from the stereotyped method of treatment, and a relief from the well-worn subjects of St. Peter's, the Campagna, and the Forum.

In the Florentine Pietra-Dura there was shown something more of latitude and a disposition to try new phases of development.

Orlandini (of Florence) exhibited, perhaps, the best examples of the old graceful arrangement of flowers and foliage, characterized by rare delicacy of execution and excellent taste in grouping. I name Niccola Scarselli, for his capitally-executed wild-fowl,—the rendering of the plumage being most cleverly done, and the whole work significant of a new departure in this old art.

Florentine mosaics representing human figures were ingeniously done; but full success in such a direction is impossible, and, it seems to me, not a line of development to be encouraged.

Some pavement in mosaic, of fair execution,—but not specially artistic in design,—were shown in both German and Spanish exhibits.

An example of altar ornamentation, shown by Minton & Co., in the tile mosaic, was noticeable, as also a bit of effective work in tesserae, by Maw & Co.

To the exhibits of these two last-mentioned houses I have already given commendation. Nothing is to be said in addition, unless to call attention to the beautiful assemblage of tiles made by these houses, for wainscot, chimney-decoration, and for floors. An effort to reproduce wall-paintings of large reach, in tile, though fairly successful, seems a mistaken direction to take. No result of this sort, by such method, can be made capitally good. Within their own line

of work, however, the tile-makers have become decorators of the first importance.

Under Class 452 is grouped Inlaid-Work in Wood and Metal, Parquetry, etc.

In parquetry I note as having been worthy of special attention the excellent exhibit made by MM. Tasson et Washer, of Brussels. Its strong backing, judicious arrangement of parts, and generally artistic character placed it easily at the head of similar exhibits. Austria and Germany also made good show under this classification; and there was an American exhibit worthy of attention, under the title of wood-carpeting; the arrangement being clever and execution good; but it is at best an imitation of parquetry, and lacks the solidity which gives firmness and durability to the older forms of sound, inlaid-flooring.

Inlaid-work in wood, other than for floors or wainscot, was very properly catalogued for reference to the Judges of furniture.

Notice must, however, be taken of some rare and curious bits of inlaying for wainscot and other interior decoration shown in the Egyptian exhibit; it was commendable at once for its boldness, its great effectiveness, and its simplicity.

Some cabinet inlaid-work in wood, in the Japanese department, was conspicuous for the exceeding delicacy of its execution, and for its eminent solidity and firmness.

Inlaying of wood by pressure and dies, noticeable in the show of one of the exhibitors in the English department, not cognizable artistically, was referred to the Judges having such new phases of manufacture under consideration.

Inlaid-work in metal involves higher artistic precision, and immeasurably higher results, whether we regard design or execution. Before mentioning works in inlaid metal proper, I would call attention to a very remarkable exhibit in the Japanese collection, of wood inlaid with fine filaments of metal in such way as to show an artistic treatment of figures of animals, and arabesque ornamentation. The objects were not considerable or important in themselves, but as signaling a new development in Japanese art of singular delicacy, and evincing extraordinary nicety of detail, the Judges counted it worthy of special consideration.

The most conspicuous exhibit of inlaid metals, viewing the labor involved, the rare manipulation, and the variety of product, found place in the Japanese collection. Taking into consideration the material, the intricacy of design, the varied processes involved, and the artistic results, it is quite certain that Japan bore away the palm

from all Western nations. No description can give an adequate idea of the strange conceits, the mellow hues of the metal, the artistic contrast of tints, the bold, sculptured *plaques* of silver, emerging from golden-toned bronzes; the endless variety of shapes in vase, in cup, in flagon, in dish, in box; all showing wonderful inlaying with silver, with copper, with gold; and, in repeated instances, deep incised sculpture into the bronze vases, of marvelous fineness and precision of line. I make special mention of the work designed by M. Notomi, as showing the latest phases of Japanese art as qualified and refined by the classic traditions of the West.

The inlaid-work of the Messrs. Elkington, of Birmingham, is now of world repute. This house not only showed its trophies of the Vienna Exhibition, but other objects of art, which if of less importance in magnitude, were quite as artistic in conception, and showed an added delicacy of touch and more elaborate and finer execution.

M. Zuloaga, of Spain, made an exhibit, in every way wonderful, of that rich, embossed, inlaid-work which has given him fame in all the capitals of Europe. If less classic, and showing less delicacy of design than Elkington, he surpasses the British house in a Saracenic richness of detail, and in a profusion of golden embossments, in which his work is quite unrivaled.

The American house of Tiffany & Co. has entered upon the field of inlaid-work in metal, and made exhibit of vases, shield, pitcher, etc., of silver inlaid with copper and niello, in broad, conspicuous figures. The workmanship was thorough, and the contrast of tint—an unusual one to such ware—exceedingly effective.

The Japanese have made charming use of copper contrasted with a mellow-toned bronze,—conspicuously in one or two large vases at the Exhibition, where the copper appears in broad rays upon the pedestal; but its display upon silverware is quite novel.

The inlaid-work of Tiffany & Co. does not indeed commend itself to the popular mind like the elegant *repoussé* ware of the same house; but to intelligent and refined tastes it makes strong appeal for its simplicity, its severe ornamentation of enduring character, its happy contrast of tints, and its easy applicability to wares of every-day use, subject to all manner of strain, and to the handling alike of maid, mistress, and child.

Class 453 was devoted to Stained Glass.

The number of exhibits under this classification was not large. Great Britain was represented by a dozen or more. The United States showed perhaps as many in number of much less magnitude. France was conspicuous in the glass shown by M. Lorin, of Chartres,

—a work of first-class importance, for which it was found necessary to erect a special structure. The narrow space at command, however, worked great injury to the general effect, and no proper view could be had. The work was one of great excellence in the French school of glass-staining; its drawing eminently good; the leadings carefully placed; the colors brilliant; the subject very ambitious; not, perhaps, in best taste,—judged by other than French rulings; the shadows, too, somewhat overcharged; but with all minor drawbacks, a work of great distinction, and meriting the commendation it received.

A German work by M. Fettler, of Munich, was the only one approaching it in magnitude, and had the great advantage of good position and light. Its coloring was exceedingly brilliant throughout; the arabesque subsidiary features being specially noticeable.

England was worthily represented by Hardman & Co., of Birmingham; also by Haynes & Butler, and by Gibbs, of London.

The choice of familiar home subjects, charmingly treated, was observable in much of the English work, and commendable as an incentive to domestic use of this art. I specially note certain exhibits which appeared in the south gallery of the Main Building, full of translucence, engaging in subject, and giving charming effect, without any considerable sacrifice of light, admirably adapted to halls in private houses. This style of glazing is full of suggestion to those living in cities whose rear windows look upon neglected or dingy areas or courts, where the equipment of a window with rich design would be a perpetual delight.

The American exhibits were of fair execution, and several were commended to the Commissioners for their award.

In the range of miscellaneous objects of art, embraced in Class 454, there was little exhibited of special significance, or warranting any detailed mention.

...of that class importance, for which it was found necessary to meet a special structure. The narrow space at command, however, worked faithfully to the general effect, and no proper view could be had. The work was one of great excellence in the French school of glass-making; the drawing-arrangement good; the leading of details clearly the color brilliant; the subject very ambitious; and the paper the best seen—judged far other than French things; the authors too, somewhat overcharged; but with all minor drawbacks, a work of great distinction, and meriting the consideration it received.

A German work by M. J. G. of Munich was the only one approaching it in magnitude, and had the great advantage of good illumination-light. Its coloring was exceedingly brilliant throughout; the microscopic subsidiary features being especially noticeable. It had been mostly represented by Lindemann & Co. of Jena; but also by Harnes & Butler, and by Gibbs, of London.

The choice of familiar forms, subjects, charmingly treated, was operative in much of the English work, and commendable as an incentive to domestic use of this art. A specially note certain exhibits which appeared in the south gallery of the Main Building, full of transparency, engaging in subject and giving charming effect without any considerable sacrifice of light, admirably adapted to halls in private houses. The style of glass is full of suggestion to those being in rooms whose east windows look upon neglected or dingy areas or courts, where the equipment of a window with rich design would be a perpetual delight.

The American exhibits were of fair execution, and several were commended to the Commissioners for their award. In the range of miscellaneous objects of art, embraced in Class 22, there was little exhibited of special significance, or warranting any detailed mention.

...of that class importance, for which it was found necessary to meet a special structure. The narrow space at command, however, worked faithfully to the general effect, and no proper view could be had. The work was one of great excellence in the French school of glass-making; the drawing-arrangement good; the leading of details clearly the color brilliant; the subject very ambitious; and the paper the best seen—judged far other than French things; the authors too, somewhat overcharged; but with all minor drawbacks, a work of great distinction, and meriting the consideration it received.

REPORTS ON AWARDS.

GROUP XXVII.

1. Louis Bonnet, New York, N. Y., U. S.

CAMEOS.

Report.—Commended for cameos artistically cut.

2. F. C. Vandyke, New York, N. Y., U. S.

STAIR RODS.

Report.—Commended for very tasteful enrichment, by bronzing, gilding, and embossment, of a very ordinary article of household use; this artistic treatment of a very homely object being, in our view, specially worthy of commendation.

3. Miss A. De Etta Bloodgood, New York, N. Y., U. S.

STUDIES FROM NATURE IN WAX AND DESIGNS.

Report.—The material carefully prepared, the work exceptionally executed, with great taste and most faithful regard to the botanical features of the plants represented.

4. William Hopson, Everett, Mass., U. S.

GRAINED WOOD.

Report.—Commended for skillful and effective graining and imitations of various woods and stones.

5. A. Kimbel & J. Cabus, New York, N. Y., U. S.

CHIMNEY-PIECE IN WOOD.

Report.—Commended for symmetry and grace of design and admirable workmanship.

6. L. Marcotte & Co., New York, N. Y., U. S.

CABINET IN BLACK WOOD CARVING.

Report.—Commended for an original design, style Henri II., beautiful proportions, and excellent workmanship; details rendered with great care and delicacy; a work of high artistic merit.

7. Baker, Arnold, & Co., Philadelphia, Pa., U. S.

ARTISTIC CASTINGS—LAMPS AND KEROSENE BURNERS.

Report.—Good in execution, artistic in form. Commendable for the opportunity thus afforded to secure good artistic decoration in a household article of every-day use.

8. J. & R. Lamb, New York, N. Y., U. S.

ECCLESIASTICAL METAL WORK.

Report.—Commended for excellent taste, good workmanship, with careful and faithful study of medieval forms of decoration.

9. Tiffany & Co., New York, N. Y., U. S.

SILVER INLAID WITH NIELLO AND COPPER.

Report.—Commended for beauty and simplicity of form, and for novelty of treatment, this method of inlaying with these metals not being heretofore practiced. The product is further commended for its very effective and pleasing contrast of colors, and for its admirable adaptation to practical uses and every-day wear.

10. Miller & Krips, Philadelphia, Pa., U. S.

MEDALLION IN RELIEF—BRONZE.

Report.—Admirably modeled; good workmanship, and excellent material.

11. J. L. Mott & Co. Iron Works, New York, N. Y., U. S.

CASTINGS IN IRON.

Report.—The designs are well chosen, mostly from classic models; the execution is clean and sharp; and we believe the products of Messrs. Mott will do good service in familiarizing the public with some of the best forms of classic art by their reduplication in so inexpensive and enduring a material.

12. P. & F. Corbin, New Britain, Conn., U. S.

ORNAMENTAL HARDWARE.

Report.—Hinges, knobs, and other door furniture in this exhibit are treated with a large degree of artistic skill, and seem to us fairly to merit an award under the class designated Artistic Hardware.

13. Henry Mitchell, Boston, Mass., U. S.

ENGRAVED SEALS AND DIES.

Report.—Commended for artistic execution of seals and dies.

14. A. Marshall, Boston, Mass., U. S.

VITRIFIED ENAMELS.

Report.—Commended for vitrified enamels.

15. Maw & Co., London, England.

MOSAICS IN TILES.

Report.—Commended for the admirable adaptation of the groupings of tile exhibited to purposes of interior decoration, in shape of wainscot, paneling, chimney ornamentations, and for hearths and flooring.

16. Minton, Hollins, & Co., London, England.

MOSAIC WORK IN TILES.

Report.—Commended for artistic management of colors, effective grouping in decorative panels, more especially of those which are designed and arranged for chimney and hearth ornamentation.

17. Royal School of Art, London, England.

DECORATIVE NEEDLE-WORK.

Report.—Commended for artistic designs and excellent execution of various styles of needle-work adapted for hangings of furniture, the introduction of which into more general use would give employment to a better class of workers and vary the decoration of interiors.

18. E. J. Poynter, London, England.

CARTOONS FROM MOSAICS.

Report.—Very fine cartoons; good style and very decorative.

19. G. A. Audsley & J. L. Bowes, London, England.

ILLUSTRATIONS OF CERAMIC ART IN JAPAN.

Report.—Commended for excellent and artistic specimens of illustrations of the ceramic art of Japan.

20. Elkington & Co., Birmingham and London, England.

INLAID WORK IN METAL.

Report.—Commended for great beauty of design and perfect execution.

21. Cox & Sons, London, England.

FORGED METAL WORK; STAINED GLASS AND DECORATIVE PANELS.

Report.—The Judges have grouped the above products together as showing great artistic excellence and for their happy adaptation to purposes of interior decoration.

22. Ortner & Houle, London, England.

SEALS AND DIES.

Report.—Commended as finely cut and artistic in design.

23. Elkington & Co., Birmingham and London, England.

BAS-RELIEFS IN METAL, ELECTROTYPE AND REPOUSSÉ WORK.

Report.—Commended for their remarkable exhibit of bas-reliefs, electrotype copies, and original specimens; also for superior excellence of repoussé work in silver and iron, showing a very high standard of artistic merit.

24. M. Feetham & Co., London, England.

ARTISTIC CASTINGS AND FORGED METAL FOR CHIMNEY DECORATION.

Report.—Commended for excellence and variety of designs for chimney appurtenances, being artistic in character and contributing largely by their use to effective decoration of interiors.

25. Jeffrey & Co. (Mr. Crane, Designer), London, England.

DESIGN FOR WALL PAPER.

Report.—Commended for great excellence and chastity of design, connected with exceedingly harmonious coloring. Altogether, a most artistic exhibit of the large decorative effect which is possible with this material in the hands of a clever designer.

26. Hart, Son, Peard, & Co., London, England.

FORGED METAL WORK.

Report.—Commended for artistic design and admirable execution characterizing the varied objects submitted by the exhibitor. If we were to particularize, it would be by naming the great forged candelabra in the centre of main aisle, and various gates within the immediate compartment of the exhibitors.

27. Barnard, Bishop, & Barnards, London, England.

ARTISTIC CASTINGS AND FORGED WORK IN IRON.

Report.—Commended for remarkably sharp and clean castings, showing well-defined, delicate lines, and great variety of artistic designs; also well-executed forgings in various forms.

28. George Hetzel, Pittsburg, Pa., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Forest Scene in Pennsylvania."

29. Charles Somers, of the University of Melbourne, Australia.

MEDALS IN WAX: MODELS.

Report.—These medals are of good design and well executed.

30. Watson & Co., Bombay, India.

HAMMERED WORK IN SILVER, AND WOOD CARVING.

Report.—Commended for good taste and workmanship.

31. A. N. Greig, Montreal, Canada.

IMITATIONS OF WOOD AND MARBLE.

Report.—Commended for the merit of his grained imitations of woods and marbles, some of which are formed into panels by margins ornamented with decorative designs in colors, producing a pleasing effect.

32. Felix Chopin, St. Petersburg, Russia.

PORCELAIN AND BRONZE CANDELABRA.

Report.—Commended as admirably designed and well executed.

33. First Japanese Manufacturing and Trading Co., Tokio, Japan.

INLAID BASINS.

Report.—Commended for exceeding beauty of the work; the designs most delicate and admirably wrought, in imitation of old Chinese work.

34. Marunaka Magohei Exhibitor, Yamagawa Manufacturer, Notomi Designer, Kaga, Japan.

VASES OF INLAID WORK IN METAL.

Report.—Commended for great elegance of form; the vases inlaid with silver, gold, and copper (the latter metal of recent use for this purpose); admirable contrast afforded of

these metals with the dark olive-brown of the bronze base; relief effects produced by laborious and artistic chiseling; the whole worthy of special study by those engaged in artistic treatment of metals.

35. Yamamoto Tasubeye, Suruga, Japan.

INLAID WOOD: CABINET WORK.

Report.—Commended for the great beauty of natural woods, skillfully combined in great variety and forms, securing admirable effect. The richness of metallic trimmings is also specially noticeable.

36. Namikawa Yasu-uki, Kiyoto, Japan.

INLAID VASES AND BOXES.

Report.—Boxes and various products in inlaid metal; all treated with great grace and skill.

37. Yomo Yasunosuke, Kiyoto, Japan.

INLAID WORK IN METAL.

Report.—Commended for imitations of old china, inlaid with silver, of best execution, and charming in effect.

38. Kanaya Gorosaburo, Kiyoto, Japan.

INLAID GOBLETS AND BOXES.

Report.—Quaint but artistic designs of mellow-tinted bronze, inlaid with decorative figures in silver in high relief; workmanship excellent.

39. Fukihara Shoroku, Tokio, Japan.

ENAMELED PLATES AND JAR INLAID.

Report.—Commended for beautiful execution and characteristic Japanese designs.

40. Louis Léon Marchand, Paris, France.

MARBLE CHIMNEY-PIECE.

Report.—Commended for richness and largeness of effect; incised ornamentation and bronze enrichments contributing to fine artistic result. The Judges also name as worthy of award the beautiful decorative metal work upon the large ottoman from same exhibitor, with flower stand and candelabra rising from centre.

41. Christoffe & Cie., Paris, France.

STATUETTES IN SILVER.

Report.—Commended for excellence in design and artistic execution.

42. Meurice Froment, Paris, France.

STATUETTES OF ANIMALS IN SILVER.

Report.—Commended for excellence in design and artistic execution.

43. Poussielgue Rusand, Paris, France.

ARTISTIC BRONZE WORK FOR ECCLESIASTIC PURPOSES.

Report.—Commended for superior execution of altar furniture in bronze gilt, enriched with enamel and imitation of precious stones; also specifying candelabras, cups, vases, and other objects for use in church service, all wrought with great brilliancy of effect.

44. Aimé Joachim Léon Le Cointe, Paris, France.

BRONZE DECORATIVE VASE.

Report.—The Vase of Peace. Fine in style, and of excellent workmanship.

45. Kaffel Brothers, Paris, France.

DECORATIVE BRONZE WORK.

Report.—Commended for the delicate taste and skill which characterize the varied forms of étagères, screens, flower stands, and small cabinets shown by this exhibitor, and the happy combinations of bronze gilt work with onyx, marble, enamels, and richly-decorated porcelains.

46. Eugène Cornu & Cie., Paris, France.

DECORATIVE BRONZES.

Report.—Commended for the ingenious and most artistic treatment of the bronze gilt supports of onyx and marble tables, tazzas, and flower stands.

47. Florent Antoine Heller, Paris, France.

ENGRAVED MEDALS, REPOUSSÉ IN SILVER.

Report.—Commended for excellence in workmanship and design in the production of medals made of wax and metal.

Electro-plate commended for excellent workmanship and good design.

48. Susse Brothers, Paris, France.

BRONZES FOR INTERIOR DECORATION.

Report.—Superior execution and excellent taste in design, particularizing specially table and toilet mirror executed in bronze gilt, stands for lamps in bronze gilt, and in bronze oxidized in silver.

49. Eugène Blot, Boulogne-sur-Mer, France.

SMALL STATUETTES IN TERRA COTTA.

Report.—Commended for excellence in modeling small figures.

50. National Manufactory of Sèvres, Sèvres, France.

PORCELAIN.

Report.—Artistic taste in the design, and distinguished by the great qualities which this manufacture has always possessed.

51. Paul Soyer, Paris, France.

ARTISTIC ENAMELS.

Report.—Of superior artistic excellence; of superior workmanship.

52. C. E. Lami de Nozan, Paris, France.

ENAMELS (FRANÇOIS I. AND HENRI II.).

Report.—Commended for charming taste and invention; distinguished by an appearance rich and vigorous.

53. J. Mansuy Dotin, Paris, France.

ARTISTIC ENAMELS.

Report.—Remarkable for their vigor of tone and invention; worthy of great encouragement.

54. Miss Elise Mousson, Paris, France.

ENAMELS.

Report.—Commended as beautiful in color and delicate in form.

55. A. Pottier, Paris, France.

ARTISTIC ENAMELS.

Report.—Charming in design, color of finest taste in all respects, and of exquisite workmanship.

56. Adrien Jean Houtmans, Brussels, Belgium.

DESIGN FOR LACES.

Report.—Commended for admirable delicacy and beauty of design. In both these respects, however, the cartoon submitted is surpassed by designs upon laces already executed and exhibited, which are understood to be the work of the same artist.

57. Polydore Comein, Brussels, Belgium.

FIGURE IN TERRA COTTA.

Report.—"La petite Mère:" well composed, and executed in excellent style.

58. Jean Jacques Labaer, Antwerp, Belgium.

REPOUSSÉ IN COPPER.

Report.—Commended as artistic; the design good; workmanship excellent.

59. Placido Zuloaga, Madrid, Spain.

INLAID WORK AND REPOUSSÉ IN METAL.

Report.—Artistic designs, and most elaborate and admirable execution, in various forms of repoussé, all showing perfect mastership of this wonderful art.

60. Alfred Wahlberg, Sweden.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Moonlight Landscape."

61. The Spanish Government.

DECORATIVE HARDWARE—FURNITURE OF DOORS.

Report.—In recognition of the courtesy of the King of Spain in causing to be forwarded to this Exhibition so rare a show of carefully forged and artistically designed appurtenances

for doors, windows, etc. They are richly deserving of study by our manufacturers and industrial designers.

62. Egyptian Government.

COPIES OF OLD ARABESQUE ORNAMENTATIONS IN ZINC AND PLASTER.

Report.—Faithful representation of old and rich Oriental forms of interior decorations, which will have capital influence in properly directing decorative treatment after Eastern methods.

63. Joseph Parvis, Cairo, Egypt.

INLAID PANELING (DECORATIVE).

Report.—Commended as exceedingly rich and effective, though simple in its execution; wholly Oriental in character; worthy of special study.

64. J. Francisco Suppicy, Paraná, Brazil.

BRONZE MEDALS.

Report.—Medals of artistic designs; well executed.

65. Chev. Giuseppe Capannini, Rome, Italy.

CAMEOS.

Report.—Commended for superior design and workmanship.

66. Francati & Santamaria, Rome, Italy.

CAMEOS.

Report.—Commended for artistic excellence, good workmanship, admirable design.

67. L. A. Gallaudet, Rome, Italy.

MOSAICS.

Report.—Excellent and artistic execution of designs. With the exception of the Vatican work, we count the exhibit of M. Gallaudet foremost among the products of Roman mosaic art submitted to our notice. At the same time, we have to express a regret that this art should not find wider scope for its illustrations than in repeating over and over subjects familiarized by the practice of centuries past.

68. Nicola Scarselli, Florence, Italy.

FLORENTINE MOSAICS.

Report.—Commended for most artistic execution and happy and novel design, representing with great cleverness the plumage of wild fowl. Quite remarkable for its *vraisemblance*.

69. C. Roccheggiani, Rome, Italy.

ROMAN MOSAICS.

Report.—Commended for the very careful and artistic execution of landscape subjects familiarized by the Roman workers in mosaics.

70. Leopoldo Orlandini, Florence, Italy.

FLORENTINE MOSAICS.

Report.—Commended for great grace and delicacy of design, with admirable finish.

71. Giovanni Scappini, Florence, Italy.

FLORENTINE MOSAICS.

Report.—Commended for quaint and novel designs executed with great nicety and artistic feeling.

72. His Holiness Pius IX., Rome, Italy.

ROMAN MOSAICS.

Report.—The Judges respectfully ask from the Commission an acknowledgment of the Papal courtesy in submitting so rare and beautiful specimens of the art of Roman mosaic. The subjects are well chosen, and the finish exquisite,—the whole work showing artistic eye and aptitude most honorable to the skilled artisans who have wrought such delicate results with so unyielding material.

73. Sig. Luigi Catufi, Rome, Italy.

REPRODUCTIONS OF OLD FORMS OF CLASSIC ORNAMENTATION FOR PURPOSES OF INSTRUCTION.

Report.—Commended for the care and truthfulness with which the spirit of the old classic ornamentation has been caught, and the exceptionally good effect which such pains-taking work in this direction must insure.

74. Chev. Giuseppe Pellas, Florence, Italy.

REPRODUCTION IN GALVANOPLASTIC.

Report.—Commended for good workmanship from good examples of the best works of art.

75. Société Céramique Farina, Faenza, Italy.

ARTISTIC CERAMICS.

Report.—The faïence manufactory of Farina is commended for the good taste, style, and variety of the objects exhibited devoted to decorative art. This manufactory is also worthy of praise for its moderate prices.

76. De Poli Brothers, Venice, Italy.

BELL IN SILVER BRONZE.

Report.—Commended for artistic design, delicate and beautiful execution, musically exquisite tone.

77. Alessandro Castellani, Rome, Italy.

OBJECTS OF ANTIQUE ART.

Report.—Signor Alessandro Castellani exhibits a collection of Italian, Greco-Etruscan, Roman, and Italian Renaissance faïence.

This collection is very remarkable, and, without doubt, should produce a strong impression upon all those who are concerned in the education of a people in archeology and art history. Especially is this true of America, where art and industry are in full development; and we should profit by these marvelous examples of antiquity to press forward in artistic taste.

78. Torquato Castellani, Rome, Italy.

PAINTING ON MAJOLICA.

Report.—Commended in that it presents very interesting specimens of different styles of the ceramic art in Italy since the year 1460 until the sixteenth century. The reproductions are executed with decorative design and harmonious color which is so difficult to obtain.

79. Idar Oberstein Joint Exhibition, Germany.

COLLECTION OF CAMEOS.

Report.—Commended for a good collection of cameos admirably arranged.

80. Prussian Porcelain Manufactory, Berlin, Germany.

DECORATIVE PORCELAIN.

Report.—Commended for excellent workmanship and artistic taste.

81. Ludwig Brunnow, Berlin, Germany.

BUSTS IN MARBLE.

Report.—Commended for artistic excellence in busts.

82. Bavarian Museum of Arts, Nuremberg, Bavaria, Germany.

GALVANOPLASTIC ELECTROTYPE.

Report.—Commended for masterly workmanship in the reproduction of works of art.

83. Josef Zasche, Vienna, Austria.

PORCELAINS AND ENAMELS.

Report.—Commended as work of the highest order, distinguished by beautiful execution as much in its design as in its modeling.

84. Anton Scharff, Vienna, Austria.

ENGRAVED MEDALS.

Report.—Commended for superior excellence in design and workmanship.

85. Ludwig Böhm, Vienna, Austria.

BRONZE WARE.

Report.—Commended for good taste and excellence of workmanship.

86. Peter Petersen, Christiania, Norway.

REPRODUCTIONS IN GALVANOPLASTIC.

Report.—Commended for good workmanship.

87. Gottfried Berg, Stockholm, Sweden.

PORPHYRY TABLE OF INLAID STONE.

Report.—Commended for the artistic execution and rare finish of the slab forming the top of the table.

88. John McArthur, Jr., Philadelphia, Pa., U. S.

DESIGN FOR PUBLIC BUILDINGS IN PHILADELPHIA.

Report.—A grandiose plan, skillfully managed. The angles of roof hardly seem to us in complete harmony with lines of central dome; but it is a colossal work intrepidly treated and richly deserving of recognition and award.

89. Schwarzmann & Kafka, Philadelphia, Pa., U. S.

VARIOUS STRUCTURES ON EXHIBITION GROUNDS.

Report.—The Judges particularly commend Horticultural Hall, and the judicious adaptation of minor offices to their respective purposes. The extemporaneous construction of Annex for paintings, so good in its lines and so well adapted to its object, appears to us to show clever facility for meeting and dealing with emergencies.

90. R. M. Upjohn, New York, N. Y., U. S.

DESIGN FOR STATE HOUSE.

Report.—Commended for richness of design, great harmony in its lines; singularly expressive of its purpose for a great State building.

91. Gambrill & Richardson, New York, N. Y., U. S.

ARCHITECTURAL DESIGNS.

Report.—Commended for great fertility of invention and general good treatment; Trinity Church, Boston, and competitive design for Town Hall, Brookline, with Sherman Cottage, at Newport, particularly specified, the Town Hall being singularly bold and happy in treatment.

92. Sturgis & Brigham, Boston, Mass., U. S.

DESIGN FOR COURT BUILDINGS.

Report.—Commended for general excellence of design.

93. Carl Pfeiffer, New York, N. Y., U. S.

ARCHITECTURAL DESIGNS.

Report.—Commended for happy and picturesque treatment of various designs submitted.

94. L. Marcotte & Co., New York, N. Y., U. S.

INTERIOR WALL DECORATION.

Report.—Commended for great richness of wall decoration, harmonious arrangement of color in same, and general good taste which has governed its preparation.

95. Wm. H. Jackson & Co., New York, N. Y., U. S.

GRATES AND CHIMNEY APPURTENANCES IN METAL.

Report.—They show artistic treatment of the common appliances of the hearth and fire-side. The metal work is skillfully done, and the accompanying decorative features are in excellent taste and appear to us deserving of award as contributing to the furtherance of artistic interior decoration of homes.

96. Henry Fernbach, New York, N. Y., U. S.

ARCHITECTURAL DESIGNS.

Report.—Commended for most careful classic treatment of Renaissance buildings; also very artistic management of polychromatic decoration of interiors.

97. S. J. F. Thayer, Boston, Mass., U. S.

ARCHITECTURAL DESIGN.

Report.—Commended for bold and excellent treatment of design for Town Hall, Providence.

98. Kaiser & Herzog, Philadelphia, Pa., U. S.

DECORATION BY FRESCO.

Report.—Commended for judicious assemblage of colors, delicacy of design, excellent taste in execution. Completed works, as well as designs, are submitted.

99. Ware & Van Brunt, Boston, Mass., U. S.

ARCHITECTURAL DESIGNS.

Report.—Commended for the design of Memorial Hall, Cambridge, Massachusetts, combining simplicity in ground plan and monumental effect of interior. Original and well-studied façade of dwelling-house.

100. T. H. Wyatt, London, England.

DESIGNS FOR COUNTRY AND TOWN HOUSES.

Report.—Commended for excellent classic treatment of the large designs exhibited, and very pleasing composition as regards form and color, for the country house of Mr. Morant.

101. William Burgess, F. R. S. B. A., London, England.

DESIGN FOR NEW TOWER AT CARDIFF, NEW LAW COURTS.

Report.—Commended for their careful study and artistic treatment of exteriors.

102. F. C. Penrose, M. A. F. R. A. S., London, England.

DESIGN FOR DECORATION OF ST. PAUL'S CUPOLA.

Report.—Commended for general excellence of treatment, the designs being in harmony with the style of the cathedral.

103. Henry Cooper, London, England.

INTERIOR DECORATION OF ST. GEORGE'S HOUSE.

Report.—Attention is called to the very effective and highly artistic decoration of the interior of St. George's House, built by the British Commissioners.

104. Wright & Mansfield, London, England.

DECORATION OF INTERIOR.

Report.—Commended for the artistic execution of the decoration of the side of a drawing-room in the style of the latter part of the eighteenth century.

105. Geo. Aitchison, F. R. I. B. A., Tower Hill, London, England.

INDUSTRIAL DESIGN (FURNITURE).

Report.—Commended for good taste in design and faithful elaboration of details. We particularly designate the “sewing table” and the studies for ceilings and walls of “drawing-room.”

106. Sung Sing Kung, Ningpo, China.

GATEWAY.

Report.—The gateway erected in the nave of the Main Building, at the entrance to their exhibition.

107. Architect of Japanese Commission.

JAPANESE HOUSES (ON EXHIBITION GROUNDS).

Report.—Commended for the beautiful treatment of wood and admirable joinery in the erection of these buildings, in the graceful lines of roofs and porches, the perfect tile work upon the same, and the rich ornamental carving, altogether offering a capital and most improving study to the careless and slipshod joiners of the Western world.

108. A. Crepinet, Paris, France.

DESIGN FOR CATHEDRAL.

Report.—Commended for great beauty of design, the ornamental details showing careful and artistic study.

109. Viollet Leduc, Paris, France.

ARCHITECTURAL DESIGNS.

Report.—Commended for skill in execution, excellence and fecundity of design. We also name as a controlling reason for suggesting this award the exceptionally happy influence which his books and designs have wrought in stimulating public taste and directing and extending public knowledge in regard to the subject matter of his treatises.

110. Louis De Curte, Brussels, Belgium.

ARCHITECTURAL DESIGN: GOTHIC CATHEDRAL.

Report.—Commended for excellence of design and faithful and conscientious elaboration of details.

111. José Marin Baldo, Madrid, Spain.

DESIGN FOR A MONUMENT.

Report.—Commended for a very large design for a monument with centre dome and columns at each side, showing beauty and originality.

112. The Spanish Government, Madrid, Spain.

ARCHITECTURAL MONUMENTS OF SPAIN.

Report.—This work is valuable and important, describing and illustrating by engravings the most important monumental buildings in Spain, and must prove of great use to architects as a book of reference.

113. Ramon Tenas, Barcelona, Spain.

DESIGN FOR A CHURCH.

Report.—Commended for a very beautiful design for a church in the Gothic style; the various parts in good proportion, and the details carefully studied.

114. Antonio Rovira y Ravasa, Barcelona, Spain.

DESIGN FOR A MONUMENT.

Report.—Commended for very graceful architectural design in the Moorish style, in fine proportions, with details carefully studied.

115. Spanish Government.

ARCHITECTURAL FAÇADE.

Report.—Commended for the handsome façade erected in the nave, at the entrance to the Spanish department, Main Building.

116. Egyptian Government.

INSTALLATION OF EXHIBIT.

Report.—Commended for excellent taste and construction.

117. M. Daninos, Egypt.

ANCIENT DOOR.

Report.—Curious and very rich decorative work of the fourteenth century; commendable for its artistic character.

118. Regency of Tunis.

DECORATED SCREEN AND INCLOSURE.

Report.—Commended for the richly decorated screen and inclosure in the Moorish style, which has increased the beauty and interest of their exhibit.

119. Empire of Brazil.

ARCHITECTURAL SCREEN AND INCLOSURE (INSTALLATION).

Report.—Commended for characteristic style and suitable decoration and excellent taste.

120. Danish Government.

INSTALLATION OF EXHIBIT.

Report.—Commended for the ornamental archway erected in the nave, at the entrance to the Danish exhibit.

121. Chr. Hetsch, Copenhagen, Denmark.

VARIOUS INDUSTRIAL DESIGNS.

Report.—Commended for the utility and good taste of various industrial designs of wide application.

122. Hugo Licht, Berlin, Germany.

ARCHITECTURAL DESIGNS.

Report.—Gartenhalle, Berlin, appearing as a photographic exhibit, is a free, bold, artistic design, showing charming management of details, both as regards exterior and interior.

123. Theophil Ritter von Hansen, Vienna, Austria.

ARCHITECTURAL ERECTIONS IN VIENNA.

Report.—Commended for general excellence of design.

124. Lud. Fischler, Vienna, Austria.

ARCHITECTURAL DESIGNS.

Report.—Commended for general excellence of design.

125. Heinrich Ritter von Ferstel, Vienna, Austria.

ARCHITECTURAL DESIGNS.

Report.—Commended for general excellence, both in classic and medieval architecture.

126. Friedrich Schmidt, Vienna, Austria.

ARCHITECTURAL (GOTHIC) DESIGNS.

Report.—Commended for general excellence of design.

127. Norwegian Government.

FRAMED INCLOSURE OF WOOD (INSTALLATION).

Report.—Commended for the very elegant and appropriate framing of wood which forms the inclosure of the space allowed to Norway.

128. Government of the Netherlands.

SCREEN.

Report.—Commended for the very elegant and well-proportioned screen erected on the side of the nave of the Main Building.

129. Swedish Commission.

SWEDISH SCHOOL-HOUSE.

Report.—Commended for its simple and severe use of homely materials, all being so managed as to subserve admirably the purposes of the erection. To be commended to the attention of our public school committees, as teaching simplicity and homeliness as opposed to extravagant ornamentation.

130. N. M. Mandelgren, Stockholm, Sweden.

DESIGN FOR CHURCH DECORATION.

Report.—Commended for the careful study and happy presentation of the best medieval features of architectural decorative work.

131. Government of Sweden.

ARCH CONSTRUCTED OF WOOD (INSTALLATION).

Report.—Commended for the tastefully constructed arch of wood, flanked by a porch on each side, characteristic of the style of the country.

132. Swiss Government.

INSTALLATION OF EXHIBIT.

Report.—Commended for excellent taste and good construction.

133. S. Slack & Co., Orange, N. J., U. S.

STAINED GLASS WINDOWS.

Report.—Fairly harmonious in color, and the general treatment quite artistic. Effect, without being rich or brilliant, is pleasing. The two circlets in the left compartment are ingeniously composed. Well-managed ruby tints in central lozenge, but its drawing crude and hard.

134. Arthur Fitzpatrick & Co., Staten Island, N. Y., U. S.

STAINED GLASS.

Report.—Designating particularly the centre panel of the easternmost window in the Annex to Memorial Hall, as being good in composition and harmonious in its coloring and giving fair evidence of progress in this branch of American art. This exhibit suffers by a misarrangement of its parts, the specimens being so arranged as to give the impression of a single window made up of very discordant features.

135. John Hardman & Co., Birmingham, England.

STAINED GLASS WINDOW.

Report.—Commended for good drawing; harmonious color; great clearness of tint. Great awkwardness in results, from introducing a lighted ceiling in perspective, but the general work excellent in manner, and according with the best traditions of the art of glass staining.

136. William Ramsey, London, England.

WINDOW SCREENS OF STAINED GLASS.

Report.—The screens are excellent in designs, and treated with such monochromatic and translucent tints as greatly favor their adoption for domestic uses. Thus, without undue sacrifice of light, this art may be made to minister very happily to household decoration.

137. Heaton, Butler, & Bayne, London, England.

STAINED GLASS.

Report.—Commended for the admirable drawing and generally effective treatment, and more especially for the artist's bold seizure upon homely subjects, thus opening the way for a happy adaptation of this art to purposes of domestic decoration.

138. Hovenden & Meldrum, Toronto, Ontario, Canada.

PAINTING ON GLASS.

Report.—Commended for merit of the specimens of sign painting on glass, which are of good and effective designs for the purpose and well executed, producing an agreeable decorative effect.

139. William J. Booth, Toronto, Ontario, Canada.

SIGN PAINTING ON GLASS.

Report.—Commended for artistic execution, good design; very agreeable in general effect.

140. J. C. Spence, Montreal, Canada.

WINDOW OF STAINED GLASS.

Report.—Commended for fair elaboration of details, translucence, general effectiveness, and artistic execution.

141. A. Walker, Halifax, Nova Scotia.

GILDING ON GLASS.

Report.—The specimen of gold decoration on glass, the designs of which are taken from the Loggie of the Vatican, is extremely well executed, and is suggestive of the introduction of this mode of decoration where suitable, which would be durable and easily kept clean.

142. A. Lorin, Chartres, France.

STAINED GLASS: CHURCH WINDOWS.

Report.—Commended for great merit in the drawing, brilliancy of coloring, although somewhat overcharged in the shadows. We also name as worthy of commendation the skillful and adroit management of the "leadings." The work is one of great magnitude and importance, though seen at immense disadvantage in the cramped building which has been erected by the exhibitor for its display.

143. F. X. Zettler, Munich, Germany.

STAINED GLASS CHURCH WINDOW (MEMORIAL HALL).

Report.—Commended for great brilliancy of effect and general artistic treatment, particularly of its arabesque ornamentation in the subsidiary parts. It may be noted that the character of this work shows an advantageous abandonment of the faulty principles of glass painting which have for some years past prevailed at Munich.

144. Miss Isabella Gifford, Syracuse, N. Y., U. S.

SCULPTURE.

Report.—Commended for artistic excellence in sculpture of the bust.

145. Montague Hanley, U. S.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

146. E. D. Palmer, Albany, N. Y., U. S.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

147. John Rogers, New York, N. Y., U. S.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

148. H. Roberts, Philadelphia, Pa., U. S.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

149. Alfred Ross, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

150. Anatole Marquet de Vasselot, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

151. Hippolyte Moulin, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

152. Joseph Michel Caillé, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

153. Charles Cordier, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

154. Jules Cambos, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

155. Cyprien Godebski, Paris, France.

SCULPTURE: BUST.

Report.—Commended for artistic excellence in the fine art of sculpture.

156. Augustin Moreau Vauthier, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

157. A. D. Doublemard, Paris, France.

SCULPTURE.

Report.—Commended for artistic excellence in the figure.

158. Pierre Jules Mene, Paris, France.

SCULPTURE: GROUP IN BRONZE.

Report.—Commended as very well composed and admirably executed.

159. Jules Dalou, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

160. Frederic Auguste Bartholdi, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

161. Jules Blanchard, Paris, France.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

162. Antoine Felix Bouré, Brussels, Belgium.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

163. Charles Auguste Fraiken, Brussels, Belgium.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

164. Adolphe Fassin, Brussels, Belgium.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

165. Geronimo Suñol, Barcelona, Spain.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

166. Rosendo Nobas, Barcelona, Spain.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

167. Bernadelli A. Espreita, Brazil.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence.

168. Giovanni Spertini, Milan, Italy.

SCULPTURE: BUST.

Report.—Commended for artistic excellence in the fine art of sculpture.

169. W. W. Story, Rome, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence.

170. Renato Peduzzi, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence.

171. Raimondo Pereda, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

172. Emilio Zocchi, Florence, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

173. Salvino Salvini, Bologna, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

174. Michele Buoninsegna, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

175. Donato Barcaglia, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

176. Antonio Bottinelli, Rome, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence.

177. Francesco Barzaghi, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

178. Pietro Calvi, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

179. Pietro Guarnerio, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

180. Giosné Argenti, Milan, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

181. Lot Torelli, Florence, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

182. Bastianini, Florence, Italy.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

183. Fried. Reusch, Berlin, Germany.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

184. Caspar Zumbusch, Vienna, Austria.

SCULPTURE: BUST.

Report.—Commended for artistic excellence in the fine art of sculpture.

185. N. Plaza, Chueca, Chili.

SCULPTURE IN BRONZE: THE FIGURE.

Report.—Commended for artistic excellence.

186. J. Börjeson, Sweden.

SCULPTURE: THE FIGURE.

Report.—Commended for artistic excellence in the fine art of sculpture.

187. American Bank Note Co., New York, N. Y., U. S.

ENGRAVING.

Report.—Commended for the promotion of excellent and artistic engravings.

188. The School of Henry L. and Wm. H. Fry, Cincinnati, Ohio, U. S.

WOOD CARVING.

Report.—Commended for graceful designs and excellent workmanship.

189. School of Design of the University of Cincinnati, Cincinnati, Ohio, U. S.

WOOD CARVING.

Report.—Commended for tasteful designs and good workmanship.

190. National Bank Note Co., New York, N. Y., U. S.

ENGRAVING.

Report.—Commended for excellence in engraving.

191. A. B. Durand, New York, N. Y., U. S.

ENGRAVING.

Report.—Commended for excellence in engraving.

192. H. H. Nichols, Washington, D. C., U. S.

WOOD ENGRAVINGS.

Report.—Commended for excellent surgical engravings on wood.

193. James W. Lauderbach, Philadelphia, Pa., U. S.

WOOD ENGRAVINGS.

Report.—Commended for excellence in engraving on wood.

194. J. S. Harley, New York, N. Y., U. S.

WOOD ENGRAVING.

Report.—Commended for excellence in wood engraving.

195. Stroefer & Kirchner, New York, N. Y., U. S.

ENGRAVINGS.

Report.—Commended for promoting excellence in engraving.

196. Continental Bank Note Co., New York, N. Y., U. S.

ENGRAVINGS.

Report.—Commended for the promotion of excellent and artistic engravings.

197. W. E. Marshall, New York, N. Y., U. S.

LINE ENGRAVING.

Report.—Commended for excellence in engraving.

198. J. Saddler, England.

WOOD ENGRAVING.

Report.—Commended for firm, vigorous, and finely-executed wood engravings.

199. T. Oldham Barlow, A. R. A., England.

ENGRAVINGS.

Report.—Commended for excellence in execution and firmness in tone

200. C. G. Lewis, England.

ENGRAVINGS.

Report.—Commended for excellence in reproducing the characteristic merits of paintings.

201. Joseph Swain, England.

WOOD ENGRAVING.

Report.—Commended for excellence in wood engraving; firm, vigorous, and delicate expression.

202. Sung Sing Kung, Ningpo, China.

WOOD CARVING.

Report.—Commended for screen of a very good style and good taste; excellent execution.

203. Ho A Ching, Canton, China.

CARVING IN IVORY.

Report.—Commended for excellent workmanship in ivory; ornamentation rich and finely executed; figures good.

204. Fow Loong, Canton, China.

WOOD CARVING.

Report.—Commended for paravents of good style and excellent execution.

205. First Japanese Manufacturing and Trading Co., Tokio, Japan.

CARVINGS IN WOOD AND IVORY.

Report.—Remarkable carvings in wood and ivory.

206. Marunaka Magohei, Kanazawa, Japan.

BRONZE, WITH INCRUSTATIONS.

Report.—Excellent workmanship, and refined in style.

207. Nagishi Manzo, Tokio, Japan.

WOOD CARVING: WARDROBE.

Report.—Commended for excellent design and workmanship; moderately charged in ornamentation.

208. Count George von Rosen, Stockholm, Sweden.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait.

209. C. Laplante, Paris, France.

WOOD ENGRAVING.

Report.—Commended for excellent execution and richness of tone and good design.

210. Hachette & Co., Paris, France.

ENGRAVINGS AND ETCHINGS, AND WOOD ENGRAVINGS.

Report.—Commended for promoting excellence in engraving, etching, and wood engraving.

211. Charpentier, Paris, France.

ENGRAVINGS AND ETCHINGS.

Report.—Commended for promoting excellence in engravings and etchings.

212. Claude Gaillard, Paris, France.

ENGRAVING.

Report.—Commended for artistic excellence in engraving.

213. E. Thomas, Paris, France.

WOOD ENGRAVING.

Report.—Commended for richness of tone and vigorous and excellent execution.

214. J. Bauduy, Paris, France.

ENGRAVINGS AND ETCHINGS.

Report.—Commended for excellence in engravings and etchings and architectural publications.

215. Gustave Biot, Brussels, Belgium.

ENGRAVING.

Report.—Commended for excellence in engraving.

216. Goyers Brothers, Louvain, Belgium.

WOOD CARVING.

Report.—Church chairs, of artistic design and good workmanship.

217. Ramon Subirat, Madrid, Spain.

WOOD SCULPTURE.

Report.—Figure of Christ on the Cross. Figure good; large movement and excellent workmanship.

218. The Spanish Illustration, Madrid, Spain.

WOOD ENGRAVING.

Report.—Commended for excellence in wood engraving.

219. Academy of Fine Arts, Madrid, Spain.

ENGRAVINGS AND ETCHINGS.

Report.—Commended for excellent specimens of engravings and etchings.

220. Joseph Parvis, Cairo, Egypt.

WOOD CARVING.

Report.—Nice workmanship, an armoire in Oriental style of artistic feeling.

221. Rinaldo Barbetti, Florence, Italy.

WOOD CARVING: A PRIE-DIEU.

Report.—Commended for artistic design and excellent workmanship.

222. Prof. Cav. Luigi Frullini, Florence, Italy.

WOOD CARVING.

Report.—Chimney piece, style Renaissance; carving of a high artistic order of merit; design good.

223. Romanelli Ferdinand, Florence, Italy.

WOOD CARVING.

Report.—Commended for frame-work of carving, delicate, and executed with much beauty.

224. Alexander Duncker, Berlin, Germany.

ENGRAVING.

Report.—Commended for promoting excellence in engraving.

225. Nicolaus Barthelmess, Düsseldorf, Germany.

ENGRAVING.

Report.—Commended for excellence in execution and clearness of tone and artistic merit.

226. A. Krausse, Leipsic, Germany.

ENGRAVING.

Report.—Commended for excellence of execution and tone, and artistic merit.

227. Peter Kaeser, Vienna, Austria.

ENGRAVINGS AND ETCHINGS.

Report.—Commended for the promotion of excellent and artistic work in engraving and etching.

228. Francis Unterberger, Innsbruck, Tyrol, Austria.

WOOD CARVING.

Report.—Subject in bas-relief; work excellent, showing great delicacy and sentiment of feeling; also for haut-relief; interior, same quality as above.

229. C. von Bergen & Co., Interlaken, Switzerland.

WOOD CARVING.

Report.—Eagle; good style, large in movement, and finely executed.

230. Jb. Jäger & Co., Brienz, Switzerland.

WOOD CARVING.

Report.—Group of goat and dogs; well executed, and cut with much lightness and delicacy; design excellent.

231. P. Moran, Philadelphia, Pa., U. S.

ETCHINGS.

Report.—Commended for excellence in design and execution.

232. Edwin Forbes, New York, N. Y., U. S.

ETCHINGS.

Report.—Commended for excellent studies from nature and life, firmness in tone, and spirited execution.

233. P. A. Rajon, Paris, France, and London, England.

ETCHINGS.

Report.—Commended for vigorous execution and richness of tone.

234. John Leighton, F. S. A., London, England.

ETCHINGS PRINTED FROM RELIEF.

Report.—Commended for excellence in workmanship.

235. Edwin Edwards, England.

ETCHINGS.

Report.—Commended for excellent specimens of etchings.

236. Arthur Evershed, England.

DRY-POINT ETCHINGS.

Report.—Commended for excellent specimens of etchings.

237. Francis Seymour, Haden, England.

ETCHINGS ON COPPER.

Report.—Commended for excellent specimens of etchings; boldly etched; great spirit shown.



238. J. P. Heseltine, England.

ETCHINGS.

Report.—Commended for excellence in etching.

239. Jules Adeline, Paris, France.

ETCHINGS.

Report.—Commended for excellence in design and execution and firmness in tone.

240. Gazette des Beaux-Arts, Paris, France.

ETCHINGS AND ENGRAVINGS.

Report.—Commended for the promotion of excellent and artistic work in engraving and etching.

241. M. Lalanne, Paris, France.

ETCHINGS AND CHARCOAL DRAWINGS.

Report.—Commended for excellence in execution and firmness of tone, good atmospheric effect, and delicacy of handling, in both etching and charcoal drawing.

242. A. Ballue, Paris, France.

ETCHINGS.

Report.—Commended for excellence of artistic etchings.

243. L. Flameng, Paris, France.

ETCHINGS.

Report.—Commended for excellent execution and refinement in design.

244. A. Brunet-Debaines, Paris, France.

ETCHINGS.

Report.—Commended for exceedingly fine execution and delicacy of handling, firmness and clearness of tone, being of a high artistic order of merit.

245. Léon Gaucherel, Paris, France.

ETCHINGS.

Report.—Commended for delicacy of handling and artistic grace in design and movement of figures, and for clearness of tone.

246. Juan Martinez Espinosa, Madrid, Spain

ETCHINGS.

Report.—Commended for excellent and artistic etchings.

247. Bartolomé Maura, Madrid, Spain.

ETCHINGS.

Report.—Commended for excellent and artistic etchings.

248. William Unger, Vienna, Austria.

ETCHINGS.

Report.—Commended for excellence in execution and firmness of tone.

249. J. R. Osgood & Co., Boston, Mass., U. S.

HELIOGRAPHS.

Report.—Commended for heliographs.

250. F. A. Wenderoth, Philadelphia, Pa., U. S.

HELIOGRAPHS.

Report.—Commended for heliographs.

251. John Carbutt, Philadelphia, Pa., U. S.

HELIOGRAPHS AND PHOTO-LITHOGRAPHS.

Report.—Commended for good heliographs and photo-lithographs.

252. Gillot's Widow & Son, Paris, France.

HELIOGRAPHY.

Report.—Commended for heliotypes on zinc for block printing.

253. Photographic Society, Berlin, Germany.

HELIOGRAPHS.

Report.—Commended for photographic reproductions of oil painting.

254. Strumper & Co., Hamburg, Germany.

HELIOTYPES.

Report.—Commended for lichtdrucks.

255. Römmler & Jonas, Dresden, Germany.

HELIOGRAPHS.

Report.—Commended for quick-acting press lichtdrucks.

256. Brauneck & Maier, Mentz, Germany.

HELIOGRAPHY.

Report.—Commended for rapid-acting lichtdruck process.

257. C. H. Jacobi, Berlin, Germany.

HELIOGRAPHY.

Report.—Commended for lichtdruck pictures.

258. J. Albert, Munich, Germany.

HELIOGRAPHY.

Report.—Commended for invention and improvements in lichtdruck.

259. J. G. V. Carleman, Stockholm, Sweden.

HELIOGRAPHS.

Report.—Commended for heliographic experiments.

260. American Photo-Lithographic Co., New York, N. Y., U. S.

PHOTO-LITHOGRAPHS.

Report.—Commended for technical excellence of photo-lithographs.

261. Prang & Co., Boston, Mass., U. S.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellence in chromo-lithographs.

262. Joseph Hoover, Philadelphia, Pa., U. S.

CHROMO-LITHOGRAPHS.

Report.—Commended for meritorious work in chromo-lithographs.

263. Chas. Paxson & Brother, New York, N. Y., U. S.

SOLAR PRINTS.

Report.—Commended for plain solar enlarged prints.

264. American Photo-Relief & Printing Co., Philadelphia, Pa., U. S.

PHOTO-RELIEF PRINTS.

Report.—Commended for photo-relief prints on glass.

265. Cassel, Petter, & Galpin, London, England.

LITHOGRAPHS AND CHROMO-LITHOGRAPHS.

Report.—Commended for artistic excellence in lithography and chromo-lithography, works on ornament.

266. Marcus Ward & Co., London, England.

CHROMO-LITHOGRAPHIC ILLUSTRATIONS.

Report.—Commended for excellent and artistic specimens of book illustrations.

267. A. Le Gras, Paris, France.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellence in chromo-lithography.

268. A. Duche & Co., Paris, France.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellence in architectural publications.

269. Marcos Lutles, Madrid, Spain.

ELECTRO PLATE.

Report.—Commended for work of remarkable artistic excellence in design and execution.

270. Inocencio Arce, Barcelona, Spain.

PHOTO-LITHOGRAPHS.

Report.—Commended for excellent specimens of photo-lithographs.

271. Benedetto Domenico Gravina, Palermo, Italy.

CHROMO-LITHOGRAPHY.

Report.—Commended for excellence of chromo-lithography, works on architecture.

272. Library Spithöver, Rome, Italy.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellent specimens of ancient mosaics.

273. R. Steinbock & W. Loeillot, Berlin, Germany.

CHROMO-LITHOGRAPHY.

Report.—Commended for superior and artistic specimens of chromo-lithographs.

274. Böehme & Fraenkel, Berlin, Germany.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellence in chromo-lithographs.

275. Brückner & Co., Munich, Germany.

CHROMO-LITHOGRAPHY.

Report.—Commended for excellence in chromo-lithography.

276. Storch & Kramer, Berlin, Germany.

CHROMO-LITHOGRAPHY.

Report.—Commended for excellence in chromo-lithography.

277. Rieffenstein & Roesch, Vienna, Austria.

CHROMO-LITHOGRAPHS.

Report.—Commended for excellence in chromo-lithography.

278. De Maurier, London, England.

DRAWINGS WITH PEN.

Report.—Commended for excellence in design, firmness in execution, and high character in style.

279. London Graphic Co., London, England.

DRAWINGS AND WOOD ENGRAVINGS.

Report.—Commended for the promotion of excellence in design and engravings, and for their superior collection of original designs.

280. J. J. Bellel, Paris, France.

CHARCOAL DRAWING.

Report.—Commended for beauty of style, excellence of design and execution, strength and richness of tone.

281. J. Henry Brown, Philadelphia, Pa., U. S.

MINIATURE PORTRAITS.

Report.—Good, and commended as among the best in the American section.

282. Imperial Artistical Institute, Brazil.

COLORED DRAWINGS OF BIRDS AND INDIAN ARMS.

Report.—Commended for excellence in design and truthfulness of color.

283. Broadbent & Phillips, Philadelphia, Pa., U. S.

PHOTOGRAPHS.

Report.—Commended for plain photographs.

284. G. W. Pach, New York, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for photographs of groups and horses.

285. Centennial Photographic Co., Philadelphia, Pa., U. S.

PHOTOGRAPHS.

Report.—Commended for good photographs of interiors, buildings, and engines.

286. Thomas Gaffield, Boston, Mass., U. S.

PHOTOGRAPHS.

Report.—Commended for leaf prints and photo-chemical researches.

287. Schreiber & Son, Philadelphia, Pa., U. S.

PHOTOGRAPHS OF ANIMALS.

Report.—Commended for plain photographs of animals.

288. J. W. Black, Boston, Mass., U. S.

PHOTOGRAPHS.

Report.—Commended for Arctic views.

289. J. F. Ryder, Cleveland, Ohio, U. S.

PHOTOGRAPHS.

Report.—Commended for skillful crayon work.

290. Thomas Houseworth, San Francisco, Cal., U. S.

PHOTOGRAPHS.

Report.—Commended for artistic excellence of landscape photographs.

291. Charles Bierstadt, Niagara Falls, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for excellent stereoscopic pictures.

292. Allman & Co., New York, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for plain photographs and cloud-pictures.

293. Henry Rocher, Chicago, Ill., U. S.

PHOTOGRAPHS.

Report.—Commended for artistic excellence in plain portraits and genre photographs.

294. D. H. Anderson, Richmond, Va., U. S.

PHOTOGRAPHS.

Report.—Commended for good plain portrait photographs.

295. C. E. Watkins, San Francisco, Cal., U. S.

PHOTOGRAPHS.

Report.—Commended for artistic excellence of landscape photographs.

296. W. J. Marshall, Fitchburg, Mass., U. S.

PHOTOGRAPHS.

Report.—Commended for photographs of scenery in the Yellowstone Park.

297. Bradley & Rulofson, San Francisco, Cal., U. S.

PHOTOGRAPHS AND CRAYONS.

Report.—Commended for good landscape photographs and crayon portraits.

298. A. Hesler, Evanstown, Ill., U. S.

PHOTOGRAPHS.

Report.—Commended for children's portraits.

299. C. S. Mosher, Chicago, Ill., U. S.

PHOTOGRAPHS.

Report.—Commended for good portrait photographs.

300. Allen & Rowell, Boston, Mass., U. S.

PHOTOGRAPHS.

Report.—Commended for carbon prints.

301. N. Sarony, New York, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for artistic excellence in plain portrait photographs and charcoal drawing.

302. Dr. J. J. Woodward, Washington, D. C., U. S.

PHOTOGRAPHS.

Report.—Commended for excellence of micro-photographs.

303. J. Landy, Cincinnati, Ohio, U. S.

PHOTOGRAPHS.

Report.—Commended for photographs of children, and plain portraits.

304. W. Kurtz, New York, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for general artistic excellence in all styles of portrait photographs, plain, crayon, oil, and pastel, and for a new process of making durable transfer crayons.

305. J. H. Kent, Rochester, N. Y., U. S.

PHOTOGRAPHS.

Report.—Commended for good photographs from large direct negatives.

306. Carl Seiler, Philadelphia, Pa., U. S.

PHOTOGRAPHS.

Report.—Commended for good micro-photographs.

307. John Reid, Paterson, N. J., U. S.

PHOTOGRAPHS.

Report.—Commended for good photographs of bridges and engines.

308. C. A. Zimmerman, Minn., U. S.

PHOTOGRAPHS.

Report.—Commended for photographs of Indians.

309. L. G. Bigelow, Detroit, Mich., U. S.

PHOTOGRAPHS.

Report.—Commended for photographic art publications.

310. A. Henderson, London, England.

PHOTOGRAPHS.

Report.—Commended for photo-enamels.

311. William Bedford, London, England.

PHOTOGRAPHS.

Report.—Commended for artistic landscape photographs.

312. Vernon Heath, London, England.

PHOTOGRAPHS.

Report.—Commended for artistic and technical excellence of large landscape, photographs by the carbon process.

313. Colonel Stuart Wortley, London, England.

PHOTOGRAPHS.

Report.—Commended for artistic landscape studies and technical excellence of uranium dry plates.

314. Julia Margaret Cameron, Isle of Wight, England.

PHOTOGRAPHS.

Report.—Commended for good taste and artistic composition of photographs.

315. H. P. Robinson, Leamington, England.

PHOTOGRAPHS.

Report.—Commended for artistic excellence of landscape studies.

316. Frederick York, London, England.

PHOTOGRAPHS.

Report.—Commended for stereoscopic photographs of animals.

317. Carl Norman, Tunbridge Wells, England.

PHOTOGRAPHS.

Report.—Commended for good landscape photographs.

318. The London Stereoscopic and Photographic Co., London, England.

PHOTOGRAPHS.

Report.—Commended for imperial-size photographs.

319. Frederick Hudson, Ventnor, Isle of Wight, England.

PHOTOGRAPHS.

Report.—Commended for artistic landscape photographs.

320. Payne Jennings, Dublin, Ireland.

PHOTOGRAPHS.

Report.—Commended for the highest artistic excellence in landscape photography.

321. J. Hubert Newman, Australia.

PHOTOGRAPHS.

Report.—Commended for portrait photographs.

322. B. O. Haltemann, Sydney, New South Wales, Australia.

PHOTOGRAPHS.

Report.—Commended for large panoramic photographs.

323. John Sharkey, Sydney, New South Wales, Australia.

PHOTOGRAPHS.

Report.—Commended for photo-lithography.

324. W. T. Lindt, Grafton, New South Wales, Australia.

PHOTOGRAPHS.

Report.—Commended for good landscape photographs

325. Richard Daintree, Queensland, Australia.

PHOTOGRAPHS.

Report.—Commended for colored photographs of landscapes and objects of scientific interest.

326. John Chambers, New Zealand.

PHOTOGRAPHS.

Report.—Commended for photographs of the geysers.

327. W. Notman, Montreal, Canada.

PHOTOGRAPHS.

Report.—Commended for artistic excellence of photographs from life and hunting groups.

328. Charles Bergamasco, St. Petersburg, Russia.

PHOTOGRAPHS.

Report.—Commended for fine card-size photographs.

329. John Meczkowski, Warsaw, Russia.

PHOTOGRAPHS.

Report.—Commended for large photographs direct from life.

330. Andrew-Karelin, Nijni Novgorod, Russia

PHOTOGRAPHS.

Report.—Commended for large photographs direct from life.

331. Kostka & Mullert, Warsaw, Russia.

PHOTOGRAPHS.

Report.—Commended for large photographic portraits direct from life.

332. B. Jaworsky, Russia.

PHOTOGRAPHS.

Report.—Commended for well-executed photographs of Algerian life.

333. E. Eli, Warsaw, Russia.

PHOTOGRAPHS.

Report.—Commended for skillful painting of photographs in colors.

334. Baron Stillfried, Yokohama, Japan.

PHOTOGRAPHS.

Report.—Commended for excellent landscape and genre pictures of Japanese life.

335. Walery, Paris, France.

PHOTOGRAPHS.

Report.—Commended for artistic portrait photographs.

336. W. de Bray, Nice, France.

PHOTOGRAPHS.

Report.—Commended for artistic landscape studies.

337. A. Liebert, Paris, France.

PHOTOGRAPHS.

Report.—Commended for artistic portraits by the carbon process.

338. Léon Vidal, Paris, France.

PHOTOGRAPHS.

Report.—Commended for reproductions of industrial works of art in color.

339. J. Levy & Co., Paris, France.

PHOTOGRAPHS.

Report.—Commended for very good photographic transparencies on glass.

340. Beernaert Brothers, Ghent, Belgium.

PHOTOGRAPHS.

Report.—Commended for carbon prints.

341. Laurent & Co., Madrid, Spain.

PHOTOGRAPHS.

Report.—Commended for reproductions of oil paintings and architectural photographs.

342. Eduardo Diaz Otero, Madrid, Spain.

PHOTOGRAPHS.

Report.—Commended for portrait photographs.

343. Francisco Rochini, Lisbon, Portugal.

PHOTOGRAPHS.

Report.—Commended for architectural photographs.

344. Antonio Correa da Fonseca, Oporto, Portugal.

PHOTOGRAPHY.

Report.—Commended for portraits.

345. Emilio Biel, Oporto, Portugal.

PHOTOGRAPHY.

Report.—Commended for artistic portraits.

346. Fernandes Souza, Oporto, Portugal.

PHOTOGRAPHY.

Report.—Commended for micro-photographs.

347. Carlos Relvas, Lisbon, Portugal.

PHOTOGRAPHS.

Report.—Commended for technical excellence in different processes.

348. Cruces y Campa, City of Mexico, Mexico.

PHOTOGRAPHS.

Report.—Commended for photographic portraits.

349. Beato, Cairo, Egypt.

PHOTOGRAPHS.

Report.—Commended for large photographic landscapes of great technical excellence.

350. O. Schoefft, Cairo, Egypt.

PHOTOGRAPHS.

Report.—Commended for artistic genre and architectural photographs.

351. T. E. Rosenthal, U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in genre:

“Remind me not that I alone
Am cast out from the spring.”

352. Insley Pacheco, Rio Janeiro, Brazil.

PHOTOGRAPHS.

Report.—Commended for chromo-photographs.

353. Charles F. Hartt, Rio de Janeiro, Brazil.

PHOTOGRAPHS.

Report.—Commended for geological photographs.

354. Christiano Junior, Buenos Ayres, Argentine Republic.

PHOTOGRAPHS.

Report.—Commended for imperial cards.

355. Cav. Giacomo Rossetti, Brescia, Italy.

PHOTOGRAPHS.

Report.—Commended for architectural photographs.

356. Robert Scholz, Görlitz, Germany.

PHOTOGRAPHS.

Report.—Commended for artistic landscapes and architectural studies.

357. Loescher & Petsch, Berlin, Germany.

PHOTOGRAPHS.

Report.—Commended for artistic excellence in plain portraits and genre photographs.

358. J. B. Obernetter, Munich, Germany.

PHOTOGRAPHS.

Report.—Commended for the lichtdruck pictures.

359. Bernhard Mischewski, Dantzic, Germany.

PHOTOGRAPHS.

Report.—Commended for good plain portrait photographs.

360. J. C. Schaarwächter, Berlin, Germany.

PHOTOGRAPHS.

Report.—Commended for artistic excellence in plain portrait photographs.

361. Schulz & Suck, Carlsruhe, Germany.

PHOTOGRAPHS.

Report.—Commended for good plain portrait photographs.

362. Franz Heiler, Mosbach, Baden, Germany.

PHOTOGRAPHS.

Report.—Commended for anthropological studies.

363. Hermann Rückwardt, Berlin, Germany.

PHOTOGRAPHS.

Report.—Commended for excellent architectural photographs.

364. E. Kiewning, Stettin, Germany.

PHOTOGRAPHS.

Report.—Commended for good plain portrait photographs.

365. J. I. Koesler, Landeck, Germany.

PHOTOGRAPHS.

Report.—Commended for architectural photographs.

366. Reichard & Lindner, Berlin, Germany.

PHOTOGRAPHS.

Report.—Commended for good plain portrait photographs.

367. Franz Largajoli, Meran, Austria.

PHOTOGRAPHS.

Report.—Commended for artistic landscape photographs.

368. Miss Antonie Bogner, Vienna, Austria.

PHOTOGRAPHS.

Report.—Commended for skillful coloring on paper and glass.

369. Josef Ungar, Vienna, Austria.

PHOTOGRAPHS.

Report.—Commended for children's portraits.

370. Victor Angerer, Vienna, Austria.

PHOTOGRAPHS.

Report.—Commended for good photographic reproductions of paintings and interiors.

371. Lewis Schodisch, Oberwarth, Austria.

PHOTOGRAPHS.

Report.—Commended for good photographs of animals.

372. Frederic Luckhardt, Vienna, Austria.

PHOTOGRAPHS.

Report.—Commended for artistic plain portraits and stereoscopic pictures.

373. K. Knudsen, Bergen, Norway.

PHOTOGRAPHS.

Report.—Commended for landscape photographs of Lapland.

374. E. E. Aubert, Christiania, Norway.

PHOTOGRAPHS.

Report.—Commended for photographs of Norwegian popular types.

375. L. Szacinski, Christiania, Norway.

PHOTOGRAPHS.

Report.—Commended for portraits.

376. F. Julius von Kolkow, Groningen, Holland.

PHOTOGRAPHS.

Report.—Commended for carbon lantern slides.

377. H. Osti, Upsala, Sweden.

PHOTOGRAPHS.

Report.—Commended for portrait photography.

378. I. Jaeger, Stockholm, Sweden.

PHOTOGRAPHS.

Report.—Commended for photographic reproductions.

379. R. Roesler, Stockholm, Sweden.

HELIOGRAPHS AND PHOTOGRAPHS.

Report.—Commended for heliographs on copper and photographs on wood.

380 Taeschler Brothers, St. Fiden, Switzerland.

PHOTOGRAPHS.

Report.—Commended for artistic photographic portraits.

381. J. Ganz, Zurich, Switzerland.

PHOTOGRAPHS.

Report.—Commended for photographic portraits.

382. F. Charnauz, Geneva, Switzerland.

PHOTOGRAPHS.

Report.—Commended for photographs of mountain scenery and panoramas.

383. The American Society of Painters in Water-Colors.

COLLECTION OF WATER-COLORS.

Report.—Commended for the general excellence of the pictures in the collection of water-colors on exhibition, and for the successful efforts of the Society in the interests of this art.

384. H. S. Marks, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

385. L. Alma Tadema, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence and great beauty in design, color, and tone, and refinement of execution.

386. J. D. Linton, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence and rich, full color, excellent design and execution.

387. J. M. Jopling, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

388. A. P. Newton, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

389. W. Callow, London, England.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

390. D. Fowler, Canada.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

391. Francis Tapa, Lemberg, Austria.

WATER-COLOR PAINTING.

Report.—Commended for excellence in water-color portraiture, as shown in his picture entitled "The Polish General Josef Zaluski."

392. Ralph Alt, Vienna, Austria.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

393. Emanuel Stöckler, Vienna, Austria.

WATER-COLOR PAINTING.

Report.—Commended for excellence in water-color genre painting, as shown in his picture, "Fishmonger in Venice."

394. Miss Anna Gardell, Stockholm, Sweden.

PAINTING IN WATER-COLOR.

Report.—Commended for artistic excellence.

395. J. B. Bristol, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Lake Memphremagog."

396. Emily Sartain, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for merit in genre painting.

397. S. R. Gifford, New York, N. Y., U. S.

OIL PAINTINGS.

Report.—Commended for eminence in landscape painting, as displayed in the following pictures: "Pallanza, Lago Maggiore;" "Fishing-Boats of the Adriatic;" "Lake Geneva;" "The Golden Horn;" "San Giorgio, Venice;" "Tivoli;" "Sunrise on the Sea-Shore."

398. R. Swain Gifford, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Mosque of Mohammed Ali, Cairo."

399. F. A. Bridgman, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence—genre: "Flower of the Harem;" "Nubian Story-Teller."

400. G. Briürke, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in genre painting of the historical class, as shown in his picture entitled "Columbus Discovering America."

401. Francis B. Mayer, Annapolis, Md., U. S.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his "Attic Philosopher" and "Continental."

402. A. J. H. Way, Baltimore, Md., U. S.

OIL PAINTING.

Report.—Commended for remarkable excellence in still-life painting, "Grapes" (two panels).

403. Charles Volkmar, Baltimore, Md., U. S.

OIL PAINTING.

Report.—Commended for great merit in landscape painting, "The Passing Shower, near Vichy, France."

404. Edward Moran, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Minot Ledge Light."

405. H. H. Moore, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in genre painting.

406. Jervis McEntee, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape: "The Woods of Ashokan;" "November;" "October Afternoon."

407. W. A. Shade, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Tantalizing."

408. D. Huntington, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for eminence in historical painting, "Titian and Charles V."

409. E. M. Bannister, Providence, R. I., U. S.

OIL PAINTING.

Report.—Commended for merit in landscape painting, "Under the Oaks."

410. J. B. Irving, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The End of the Game."

411. David Johnson, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Scenery on the Housatonic."

412. F. E. Church, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for eminence in landscape painting, "Chimborazo."

413. H. Peters Gray, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for eminence in genre painting, "The Apple of Discord."

414. M. F. H. De Haas, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Drifted Ashore."

415. Eastman Johnson, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in genre: "What the Sea Says;" "The Prisoner of State;" "Old Stage-Coach."

416. H. Herzog, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Sentinel Rock, Yosemite."

417. P. F. Wharton, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for merit in genre painting, "Perdita."

418. James H. Beard, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The Attorney and his Clients."

419. P. F. Rothermel, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for excellence in historical painting: "The Battle of Gettysburg;" and "The Defence of Sir Harry Vane."

420. W. T. Richards, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "The Wissahickon."

421. W. M. Hunt, Boston, Mass., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portrait."

422. Jas. M. Hart, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "A Summer Memory of Berkshire."

423. Miss Anna M. Lea, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait: "Portrait;" "Genevieve de Brabant."

424. Peter Moran, Philadelphia, Pa., U. S.

OIL PAINTING.

Report.—Commended for merit in genre painting, "Return of the Herd."

425. J. R. Key, Boston, Mass., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "The Golden Gate—San Francisco."

426. Thomas Hill, San Francisco, Cal., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Yosemite Valley."

427. Thomas Moran, Newark, N. J., U. S.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "The Mountain of the Holy Cross."

428. W. Whittredge, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape: "Twilight on the Shawangunk;" "Rocky Mountains from the Platte River."

429. L. G. Pott, London, England.

OIL PAINTING.

Report.—Commended for great merit in genre painting, historical class, "Charles the First Leaving Westminster Hall after his Trial."

430. P. F. Poole, London, England.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The Lion in the Path."

431. Miss M. D. Mutrie, London, England.

OIL PAINTING.

Report.—Commended for great merit in genre painting.

432. Miss A. F. Mutrie, London, England.

OIL PAINTING.

Report.—Commended for great merit in genre painting.

433. George D. Leslie, London, England.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The Arbor."

434. Alfred Elmore, London, England.

OIL PAINTING.

Report.—Commended for excellence in genre painting.

435. L. Alma Tadema, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting: "The Vintage Festival;" "The Mummy."

436. Frank Holl, London, England.

OIL PAINTINGS.

Report.—Commended for artistic excellence—genre: "The Lord gave, the Lord hath taken away; blessed be the name of the Lord;" "I am the resurrection and the life."

437. Marcus Stone, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "My Lady is a Widow and Childless."

438. Chas. Edw. Perugini, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portrait of Mrs. C. E. Perugini."

439. J. Clark, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "The Sick Child."

440. Heywood Hardy, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence—animals, "The Disputed Toll."

441. S. Luke Fildes, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "Betty."

442. Peter Graham, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Wind."

443. Colin Hunter, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Trawlers Waiting for the Darkness."

444. Vicat Cole, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Noon."

445. Thomas Faed, Essex, England.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "Baith Faither and Mither."

446. Sir Francis Grant, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "The Late Viscount Hardinge, Governor-General of India, Returning from the Battle of Ferozeshah."

447. Frederick Leighton, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence in historical and poetical painting: "Summer Moon;" "Interior of a Jew's House, Damascus."

448. George H. Boughton, London, England.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "God Speed."

449. Wm. Powell Frith, London, England.

OIL PAINTING.

Report.—Commended for excellence in genre painting and portraiture: "The Marriage of H. R. H. the Prince of Wales in St. George's Chapel, Windsor, March 10, 1863,"—lent by Her Majesty the Queen; "The Railway Station;" "Pamela."

450. B. Riviere, London, England.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his pictures “Circe and the Companions of Ulysses,” and “War Time.”

451. W. Q. Orchardson, London, England.

OIL PAINTING.

Report.—Commended for great excellence in landscape painting, “Moonlight on the Lagoons, Venice,” and picture entitled “Prince Henry, Poins, and Falstaff.”

452. F. Jooravlef, St. Petersburg, Russia.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, “The Dinner after the Funeral.”

453. Alexander Gerimsky, Warsaw, Russia.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, “Game of Morra.”

454. B. Lindholm, St. Petersburg, Russia.

OIL PAINTING.

Report.—Commended for artistic excellence in marine, “A Steamer in Floating Ice.”

455. Henry Semiradsky, Russia.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, “The Amulet-Seller.”

456. Alexis Korzookhin, St. Petersburg, Russia.

OIL PAINTING.

Report.—Commended for merit as a genre painter, as shown in his picture entitled “Sunday Tea-Party.”

457. John Aivazovsky, Theodosia, Crimea, Russia.

OIL PAINTING.

Report.—Commended for great merit as a marine painter, as shown in his picture entitled “Storm on the Black Sea, near the Crimean Coast.”

458. Albert Bierstadt, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for eminence in landscape painting.

459. Camille Alfred Pabst, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, “Alsatian Bride.”

460. E. C. Dameron, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "The Pyramids."

461. Evariste Vital Luminais, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Savages and Cattle."

462. Louis Priou, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "School for Young Satyrs."

463. Carolus Duran, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portrait of M'lle Croizette."

464. Edmond Charles Yon, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "The River Seine, near Marolles."

465. Pierre Charles Comte, Paris, France.

OIL PAINTINGS.

Report.—Commended for artistic excellence—genre: "Training Rat Dogs;" "The King's Entertainment."

466. Léon Perrault, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "The Bather."

467. Henri Harpignies, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Landscape near Renard."

468. A. F. Schenck, Paris, France.

OIL PAINTINGS.

Report.—Commended for artistic excellence in animal painting: "Sheep in a Snow-Storm;" "Sheep on the Heath."

469. Jean Henri Luber, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Forest in Normandy."

470. Edouard Alexandre Sain, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, "Family Scene in the Pyrenees."

471. Georges Becker, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, "Rizpah Protecting the Bodies of her Sons from Birds of Prey."

472. Karl Pierre Daubigny, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Valley of Pourville, Normandy."

473. Alexis Bogoliooboff (of Russia), Paris, France.

OIL PAINTING.

Report.—Commended for excellence as a landscape painter, as shown in his picture entitled "Ice-Drift on the Neva."

474. P. A. Brunet-Houard, Fontainebleau, France.

OIL PAINTING.

Report.—Commended for great excellence in genre painting, "Interior of a Menagerie."

475. A. Rosier, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Morning on the Lagoons of Venice."

476. Henri Coroenne, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Salutation."

477. A. R. Veron, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "On the Banks of the River Seine."

478. F. Zuber-Buhler, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The Dew."

479. E. Gustave Conder, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Alone in the House."

480. P. de Coninck, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting.

481. P. A. de Curzon, Paris, France.

OIL PAINTING.

Report.—Commended for great merit in genre painting, "The Serenade."

482. L. Victor Dupré, Paris, France.

OIL PAINTING.

Report.—Commended for merit in genre painting, "Watering Cattle."

483. Albert Maignan, Paris, France.

OIL PAINTING.

Report.—Commended for great merit in genre painting, "Helene at the Fountain."

484. A. E. Plassan, Passy, France.

OIL PAINTING.

Report.—Commended for merit in genre painting, "In Front of the Looking-Glass."

485. Ch. Landelle, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "A Fellaah Woman."

486. E. Jadin, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Sheikh Salah Dead in his Tent."

487. F. Edouard Zier, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Julia."

488. Gustave Jundt, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "The Hair-Fair in Auvergne."

489. A. L. Jacomin, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Bilboquet and his Companion."

490. René Princeteau, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in historical painting, "Portrait of Washington."

491. Emile Breton, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "The Canal of Courrières."

492. Joseph Castiglione, Paris, France.

OIL PAINTINGS.

Report.—Commended for artistic excellence in genre: "Visiting the Uncle Cardinal;" "The Warrants—Haddon Hall Castle."

493. Léon Comerre, Paris, France.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Cassandra."

494. Miss E. J. Gardner (of United States), Paris, France.

OIL PAINTING.

Report.—Commended for excellence in genre painting, "Corinne."

495. Clementina Tompkins (of United States), Paris, France.

OIL PAINTING.

Report.—Commended for merit in genre painting, "An Artistic Debut."

496. A. Cassagne, Paris, France.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, "Sully's Walk at Fontainebleau."

497. Edmond de Pratere, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence in animal painting, as shown in his picture entitled "Stop."

498. Joseph Stallaert, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a genre painter, as shown in his large picture entitled "The Cellar of Diomede: Scene at the Destruction of Pompeii."

499. A. Bouvier, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a painter of landscape and marine, as shown in his picture entitled "Sunrise, Coast of Flanders."

500. Emile Keymeulen, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a landscape painter, as shown in his picture entitled "After the Hurricane."

501. Paul Joseph Constantine Gabriel, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a landscape painter, as shown in his picture entitled "Landscape—Morning View in Netherlands."

502. Theodore Gerard, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as displayed in his pictures entitled "The Birthday," and "An Unwelcome Guest."

503. François Musin, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a landscape and marine artist, as displayed in his picture entitled "Sea-Shore at Scheveningen."

504. Edmond de Schamphelaar, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a landscape painter, as displayed in his painting entitled "Nymwegen, on the River Wahal, Netherlands."

505. Jacques Rosseels, Antwerp, Belgium.

OIL PAINTING.

Report.—Commended for merit as a painter of landscape, as shown in his picture entitled "Mill on the River Scheldt."

506. Victor Lagye, Antwerp, Belgium.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his painting entitled "The Sculptor—Close of the Fifteenth Century."

507. Franz Vinck, Antwerp, Belgium.

OIL PAINTING.

Report.—Commended for distinguished merit as a genre painter of the historical class, as shown in his painting entitled "The Confederates in the Presence of Marguerite of Parma."

508. Jean Verhas, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence as a landscape and marine painter, as shown in his picture entitled "Sea-Shore at Blankenberghe."

509. Isidor Verheyden, Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown in his picture entitled "Landscape."

510. G. J. A. Van Luppen, Antwerp, Belgium.

OIL PAINTINGS.

Report.—Commended for artistic excellence in landscape: "After the Rain;" "Before the Storm."

511. N. de Keyser, Antwerp, Belgium.

OIL PAINTING.

Report.—Commended for artistic excellence—genre, “Dante and the Young Girls of Florence.”

512. Joaquin Agrassot, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, “The Two Friends.”

513. Carlos H es, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, “Reminiscences of the Pyrenees.”

514. Lorenzo Valles, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, “Insanity of Donna Juana de Castilla.”

515. Benito Mercadé, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, “Translation of St. Francis of Assisi.”

516. Alejo Vera, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, “Burial of San Lorenzo at Rome.”

517. Cayetano Benavent, Barcelona, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—marine, “Moonlight on the Sea.”

518. Juan Rabada y Valvé, Barcelona, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence, “Landscape.”

519. Modesto Urgell, Barcelona, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape.

520. Mrs. Henriette Ronner-Knip (of the Netherlands), Brussels, Belgium.

OIL PAINTING.

Report.—Commended for eminence in genre painting entitled “Hare in his Covert.”

521. Francisco Jover, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre.

522. Manuel Cabral y Vejarano, Seville, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre.

523. Gabriel Maureta, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—historical subject, "Torquato Tasso Retiring to the Monastery of San Onofre."

524. Francisco Domingo, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "A Duel in the Seventeenth Century."

525. Enrique Mélida, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Hall in Godoy's Palace."

526. Ricardo Navarrete, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Choir of Capuchin Monks."

527. Manuel Castellano, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—historical subject.

528. Gonzalo Alvarez y Espino, Seville, Spain.

OIL PAINTING.

Report.—Commended for distinguished merit as a painter of genre pictures, as shown in his "Annual Fair attended only by Men."

529. Pablo Gonsalvo Perez, Madrid, Spain.

OIL PAINTING.

Report.—Commended for great merit as an artist, as shown in his picture entitled "The House of La Infanta at Saragossa."

530. Antonio Muñoz, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in genre.

531. José Casado, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—historical subject.

532. Divicoro Puebla, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—historical subjects.

533. Dionisio Fierros, Madrid, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence—genre.

534. Antonio Gisbert, Valencia, Spain.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, "Landing of the Puritans in America."

535. José Maria Velasco, City of Mexico, Mexico.

OIL PAINTING.

Report.—Commended for merit as a landscape painter, as displayed in his picture entitled "The Valley of Mexico."

536. J. Gonzales, City of Mexico, Mexico.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "Evil Presentiments."

537. Victor Meireles de Lima, Rio de Janeiro, Brazil.

OIL PAINTING.

Report.—Commended for excellence in genre painting of the historical class, as shown in his large picture entitled "The First Mass in Brazil."

538. C. F. Sørensen, Copenhagen, Denmark.

OIL PAINTING.

Report.—Commended for artistic excellence in marine painting, as shown in his painting entitled "Sunset on the Atlantic—an Old Frigate in a Gale."

539. Achille Vertunni, Rome, Italy.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown in his two pictures, viz., "The Ruins of Pæstum, Italy," "The Pyramids of Egypt."

540. Salvatore Marchesi, Parma, Italy.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Interior of the Choir of the Cathedral of Parma."

541. C. Maccari, Rome, Italy.

OIL PAINTINGS.

Report.—Commended for artistic excellence in genre: "Fond Memories;" "Music Hath Charms."

542. Michele Cammarano, Rome, Italy.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "A Grandmother's Admonition."

543. Anatolio Scifoni, Rome, Italy.

OIL PAINTINGS.

Report.—Commended for excellence in genre painting, as shown in his paintings "Preparation for a Feast in Pompeii," and "Offerings to the Lares."

544. Roberto Fontana, Milan, Italy.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Evocation of Souls, from Robert le Diable."

545. Raffaello Faccioli, Bologna, Italy.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture called "Two o'Clock at the Procurator's Office in Venice."

546. Achille Formis, Milan, Italy.

OIL PAINTING.

Report.—Commended for merit as a genre painter, as shown in his picture entitled "The Alpine Tourists."

547. Annibale Cassioli, Florence, Italy.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his "Studio of Leonardo da Vinci."

548. Giuseppe Monticelli, Florence, Italy.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "A Revolt."

549. Cav. Prof. Giovanni Fattori, Florence, Italy.

OIL PAINTING.

Report.—Commended for excellence as a painter of animals, as shown in his picture "The Horse-Market."

550. Enrico Bartesago, Milan, Italy.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown in his picture called "Noon in the Country."

551. A. Wagner, Munich, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence.

552. A. Achenbach, Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Storm at Vlissingen, Holland."

553. Richard von Poschinger, Munich, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Environs of Munich."

554. Prof. Carl Steffek, Berlin, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "The Crown Prince of Germany on the Battle-Fields of Worth and Weissenburg."

555. Carl Seibels, Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence—animals, "Cattle."

556. Prof. Carl Lasch, Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "The Orphans."

557. Friedrich Hiddemann, Dusseldorf, Germany.

OIL PAINTINGS.

Report.—Commended for artistic excellence—genre: "Practice Makes Perfect;" "In the Park."

558. Gustav Richter, Berlin, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence—portrait, "Hon. George Bancroft."

559. Ernst Meissner, Munich, Germany.

OIL PAINTING.

Report.—Commended for artistic excellence in animal painting, "Young Ones."

560. Walter Shirlaw (of United States), Munich, Germany.

OIL PAINTINGS.

Report.—Commended for excellence in genre painting, "Toning the Bell," and "Feeding Poultry."

561. W. M. Chase (of United States), Munich, Germany.

OIL PAINTING.

Report.—Commended for great merit in genre painting, “‘Keying up’—The Court Jester.”

562. Meyer von Bremen, Berlin, Germany.

OIL PAINTING.

Report.—Commended for distinguished merit in genre painting, as shown in his picture entitled “The Gossips.”

563. Albert Schwartz, Berlin, Germany.

OIL PAINTING.

Report.—Commended for distinguished merit as an artist in oil painting, as displayed in his picture entitled “Broken Flowers.”

564. George F. Folingsby, Munich, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting of the historical class, as displayed in his picture entitled “Lady Jane Grey’s Triumph over Bishop Gardiner.”

565. Hermann Behmer, Weimar, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled “Girl with Wild Roses.”

566. Rudolf Jordan, Munich, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled “Happy Old Age.”

567. W. Xylander, Schleissheim, Germany.

OIL PAINTING.

Report.—Commended for distinguished merit as a landscape painter, as displayed in his picture entitled “Mouth of the Thames.”

568. Carl Jungheim, Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown in his painting of the “Lake of the Four Cantons.”

569. Ernst Bosch, Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as displayed in his picture entitled “The Old Shepherd and his Granddaughter.”

570. Prof. Ferdinand Schaus, Weimar, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "A Dryad."

571. E. Crofts (of Great Britain), Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for merit in genre painting, "Ligny."

572. G. Gräf, Berlin, Germany.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "Penserosa."

573. E. Koerner, Berlin, Germany.

OIL PAINTING.

Report.—Commended for distinguished excellence in landscape painting, as displayed eminently in his picture entitled "Mahmudi Canal near Alexandria."

574. J. Bosboom, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Church at Treves."

575. Hans Makart, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in historical painting, "Venice Paying Homage to Caterina Cornaro."

576. Gustav Kuntz, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "The Nun's Reverie."

577. Louisa von Parmentier, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Landscape near Munich."

578. Henry von Angeli, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portraits."

579. Karl Probst, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portrait Study."

580. Francis Leo Ruben, Vienna, Austria.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "Venetian Society."

581. Charles Riedel, Vienna, Austria.

OIL PAINTING.

Report.—Commended for merit in genre painting in his picture entitled "An After-Dinner Nap."

582. Minna Hoegel, Vienna, Austria.

OIL PAINTING.

Report.—Commended for excellence in still-life painting, as displayed in the painting entitled "Still-Life—Game."

583. Louis Minigerode, Vienna, Austria.

OIL PAINTING.

Report.—Commended for excellence in figure-painting in oil, as displayed in his picture entitled "Sleeping Nymph."

584. Hans Canon, Vienna, Austria.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled "The Page."

585. Andreas Grabowski, Lemberg, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in portrait, "Portrait."

586. Eugene Felix, Vienna, Austria.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Pan and Bacchantes."

587. Johannes Martin Grimelund, Norway.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "A Summer Morning in the Birch Forest."

588. Hans Gude, Norway.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape: "A Fresh Breeze, Norwegian Coast;" "Calm, Christianiafiord."

589. Otto Sinding, Norway.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Ruth and Boaz."

590. H. D. Kruseman van Elten, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Holland Landscape."

591. W. C. Nakken, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Hay-Making—Normandy."

592. Herman F. C. ten Kate, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in genre: "The Fortunes of War, Seventeenth Century;" "Gamblers, Seventeenth Century."

593. C. Bisschop, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in genre: "Dieuwke;" "At Church."

594. H. A. van Trigt, Hilversum, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in genre, "Norwegian Women Bringing Children to be Baptized."

595. A. Mauve, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, "Hauling up the Fishing-Boat."

596. Miss Maria Vos, Oosterbeek, Netherlands.

OIL PAINTING.

Report.—Commended for artistic excellence in still-life painting, "Still Life."

597. W. J. Martens, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Vestibule of St. Mark's in Venice."

598. J. A. Rust, Amsterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "View of Amsterdam, Sixteenth Century."

599. L. Apol, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Early Morning."

600. J. H. Scholten, Haarlem, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Sunday Morning."

601. Ch. Rochussen, Rotterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Cheese-Market in North Holland."

602. C. Cunaeus, Amsterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "In Winter."

603. I. Israels, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "After the Storm."

604. J. W. van Borselen, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "A Holland Landscape."

605. J. J. van der Maaten, Apeldoorn, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "The Canal of Apeldoorn."

606. S. L. Verveer, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Village of Scheveningen."

607. C. Springer, Amsterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "View of Toren Street in Enkhuyzen."

608. Elchanon Verveer, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in genre painting entitled "The Widow."

609. H. W. Mesdag, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled "Evening on the Beach."

610. J. C. Grieve, Jr., Amsterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled “The River Y near Amsterdam.”

611. W. Roelofs (of The Hague, Netherlands), Brussels, Belgium.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled “A Thunder-Storm.”

612. J. van de Sande Backhuijzen, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting entitled “River Landscape.”

613. M. Bocks, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting.

614. J. F. van Deventer, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown in his picture entitled “Holland Landscape.”

615. J. Mari H. ten Kate, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in painting, as shown in his picture entitled “Good Friends.”

616. J. A. B. Stroebel, The Hague, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in genre painting, as shown in his picture entitled “The Deacons of the Silversmiths’ Guild conferring a Freeman’s Certificate.”

617. J. W. Bilders, Amsterdam, Netherlands.

OIL PAINTING.

Report.—Commended for excellence in landscape painting: “Landscape near Vorden;” “Landscape.”

SIGNING JUDGES OF GROUP XXVII.

The figures annexed to the names of the Judges indicate the reports written by them respectively.

ANTONIO TANTARDINI, 1, 30, 57, 82, 86, 144, 146, 154, 155, 156, 161, 162, 172, 173, 175, 176, 179, 180, 183, 186, 220, 221, 389.

DONALD G. MITCHELL, 2, 4, 7, 8, 9, 11, 12, 15, 21, 24, 25, 26, 27, 37, 39, 46, 56, 61, 67, 68, 70, 71, 72, 73, 87, 88, 93, 95, 96, 97, 98, 107, 109, 110, 129, 133, 134, 135, 136, 137, 139, 140, 142, 143.

JAMES L. CLAGHORN, 3, 517, 523, 524, 525, 526, 538.

FRITZ L. VON DARDEL, 5, 29, 47, 169, 188, 189, 202, 203, 204, 216, 217, 222, 223, 228, 230, 344, 365.

F. HILL SMITH, 6, 19, 22, 23, 41, 42, 64, 81, 148, 149, 150, 151, 153, 163, 164, 167, 198, 199, 200, 201, 205, 206, 211, 214, 215, 218, 219, 225, 226, 227, 234, 235, 236, 237, 238, 240, 242, 244, 246, 247, 248, 265, 266, 267, 268, 270, 271, 272, 273, 275, 276, 277, 278, 282, 384, 385, 386, 387, 388, 421, 438, 440, 462, 465, 467, 471, 472, 493, 555, 556, 577.

P. N. ARBO, 10, 13, 44, 65, 66, 74, 84, 152, 157, 160, 168, 177, 178, 181, 182, 207, 229, 269.

HENRY DRAPER, 14, 252, 254, 255, 256, 257, 258, 264, 283, 284, 285, 287, 289, 290, 291, 292, 293, 294, 297, 298, 299, 300, 302, 303, 304, 306, 307, 308, 311, 312, 313, 314, 315, 317, 318, 320, 321, 322, 325, 327, 329, 334, 335, 336, 337, 340, 348, 352, 354, 356, 357, 359, 360, 363, 366, 367, 368, 369, 371, 372, 373, 374, 378, 379.

PETER GRAHAM, 16, 17, 20, 31, 33, 34, 35, 36, 38, 40, 43, 45, 48, 59, 62, 63, 69, 94, 102, 103, 104, 105, 112, 117, 120, 121, 138, 141.

J. E. SAINTIN, 18, 50, 51, 52, 53, 54, 55, 60, 75, 78, 80, 83, 281, 399, 425, 453, 464, 534, 542, 557, 595.

C. SCHLESINGER, 28, 187, 190, 191, 195, 196, 210, 261, 274, 390, 392, 394, 415, 435, 439, 468, 470, 513, 553, 554, 558, 586.

CARL COSTENOBLE, 32, 49, 58, 76, 79, 85, 145, 159, 165, 170, 171.

GEO. WARD NICHOLS, 77, 147, 158, 166, 174, 184, 185, 351, 383, 426, 461, 469, 511, 515, 541, 544, 551, 575, 587, 588.

JENS V. DAHLERUP, 89, 90, 91, 92, 99, 100, 101, 106, 108, 111, 113, 114, 115, 116, 118, 119, 122, 123, 124, 125, 126, 127, 128, 130, 131, 132.

CHARLES WEST COPE, 192, 193, 194, 197, 209, 212, 213, 231, 232, 233, 239, 241, 243, 245, 262, 279, 280, 428, 441, 442, 444, 446, 576, 578, 591.

H. D. KRUSEMAN VAN ELTEN, 208, 406, 414, 512, 589, 592, 593, 594, 596.

GUGLIELMO DE SANCTIS, 224, 422, 436, 437, 447, 460, 463, 466.

H. VOGEL, 249, 250, 251, 253, 259, 260, 263, 286, 288, 295, 296, 301, 305, 309, 310, 316, 319, 323, 324, 326, 328, 330, 331, 332, 333, 338, 339, 341, 342, 343, 345, 346, 347, 349, 350, 353, 355, 358, 361, 362, 364, 370, 375, 376, 377, 380, 381, 382.

E. VAN HEEMSKERCK VAN BEEST, 391, 393, 395, 396, 397, 398, 400, 401, 402, 403,

404, 405, 408, 409, 410, 411, 412, 413, 416, 417, 418, 419, 420, 424, 427, 455, 456, 457, 473, 494, 495, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 528, 529, 535, 536, 537, 543, 545, 546, 547, 548, 549, 550, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 572, 573, 580, 581, 582, 583, 584.

EL C. DEL DONADIO, 407, 423, 492, 510, 514, 516, 518, 519, 521, 522, 527, 530, 531, 532, 533, 540, 552, 559, 585.

BRANTZ MAYER, 429, 430, 431, 432, 433, 434, 449, 450, 451, 452, 453, 454, 458, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 496, 520, 539, 571, 574, 590, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617.

JOHN F. WEIR, 443, 445, 448, 579.

SUPPLEMENT TO GROUP XXVII.

REPORTS

OF

JUDGES ON APPEALS.

JUDGES.

JOHN FRITZ, Bethlehem, Pa.
EDWARD CONLEY, Cincinnati, Ohio.
CHARLES STAPLES, JR., Portland, Me.
BENJ. F. BRITTON, New York City.
H. H. SMITH, Philadelphia, Pa.

COLEMAN SELLERS, Philadelphia, Pa.
JAMES L. CLAGHORN, Philadelphia, Pa.
HENRY K. OLIVER, Salem, Mass.
M. WILKINS, Harrisburg, Oregon.
S. F. BAIRD, Washington, D. C.

1. E. G. Chormann, Philadelphia, Pa., U. S.

ARTIST'S EASEL.

Report.—His portable easel, color-box, seat, etc., combined.

Commended for ingenuity and adaptation to its intended use, viz., to furnish an artist with a complete portable outfit, which, when closed, occupies but little space.

2. W. Curtis Taylor, Philadelphia, Pa., U. S.

PHOTOGRAPHS.

Report.—His composition pictures or "genre" photographs are superior, carefully and artistically arranged, and well executed. Portraits of eminent men excellent.

3. Van Gunden, Young, & Drumm, Philadelphia, Pa., U. S.

TOMBSTONES AND MURAL MARK WORK.

Report.—Commended for good workmanship and design.

4. Alexander & Joseph Kova, Beyrout, Syria.

PHOTOGRAPHS OF ARABIC COSTUMES OF SYRIA.

Report.—An exceedingly interesting collection of photographs showing the costumes and characteristics of the Arabs. Commended for excellence.

5. Nicholas Svertchkof, Tzarskoe-Selo, near St. Petersburg, Russia.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, as shown in his painting entitled "Carnival Week in the Country."

6. P. D. Richards, West Medford, Mass., U. S.

WOOD CARVINGS.

Report.—Commended for good design and workmanship on frame for picture and box.

7. D. W. Butterfield, Boston, Mass., U. S.

LARGE LANDSCAPE VIEWS.

Report.—Large views of White Mountain scenery. Commended for superior execution and fine atmospheric effect.

8. Allen & Rowell, Boston, Mass., U. S.

ENLARGED PHOTOGRAPHS IN PERMANENT PIGMENTS.

Report.—Commended for enlarged carbon prints, fine in tone and excellent as photographs.

9. F. Gutekunst, Philadelphia, Pa., U. S.

PHOTOGRAPHS.

Report.—Plain photographs from untouched negatives of large size are superior in execution and finish, as also in artistic pose. The entire exhibit of finished and untouched work shows a very high grade in the art. In landscape photography, pictures clear in detail, excellent in execution. Portraits glaze superb in execution and artistic pose.

10. Carl Guthers, St. Louis, Mo., U. S.

OIL PAINTING.

Report.—Meritorious in the poetic, as shown in painting entitled "Awakening Spring."

11. J. Foxcroft Cole, Boston, Mass., U. S.

OIL PAINTING.

Report.—Meritorious in landscape and figure, as shown in painting called "Cows Ruminating."

12. Marcus Ormsbee, Brooklyn, N. Y., U. S.

PHOTOGRAPH WASHER.

Report.—Commended for utility and fitness for purpose intended.

13. J. H. Folsom, Danbury, Conn., U. S.

CABINET AND SOLAR PRINTS.

Report.—Plain solar enlargements, full in tone and modeling. Cabinet pictures very good.

14. Mrs. S. T. Darrah, Boston, Mass., U. S.

OIL PAINTING.

Report.—Commended as meritorious in landscape, as shown in her picture of "Lake Champlain."

15. A. Hoen & Co., Baltimore, Md., U. S.

CHROMO-LITHOGRAPH AND LITHOCAUSTIC PROCESS.

Report.—Commended for excellence in chromo-lithographic art, as shown in picture "The Continentals."

In their lithocaustic process in connection with lithographic engravings, being a new application of etching on stone, invented and patented by them.

16. G. H. Story, New York, N. Y., U. S.

OIL PAINTING.

Report.—Excellence in genre painting, as exemplified in his work entitled "The Young Student."

17. Thomas Hicks, New York, N. Y., U. S.

OIL PAINTINGS.

Report.—Commended for excellence in portraiture, as shown in his paintings of "General Meade" and "Dr. Delafield."

18. Mrs. J. M. Miller, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended as meritorious in landscape, as shown in painting entitled "Old Mill at Springfield, L. I."

19. L. W. Seavey, New York, N. Y., U. S.

PHOTOGRAPHIC BACKGROUNDS, PAPIER MACHÉ, FURNITURE, AND ACCESSORIES.

Report.—Commended for well-drawn backgrounds, artistic furniture, and good photographs of his backgrounds and accessories.

20. Augustus Haas, New York, N. Y., U. S.

ELECTROTYPE REPRODUCTIONS OF MEDALS AND RELIEFS.

Report.—Commended for superiority of workmanship.

21. J. F. Cropsey, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for beauty as a landscape painting, called "Old Bon Church, Isle of Wight."

22. Schwind & Kreuger, New York, N. Y., U. S.

PHOTOGRAPHIC PORTRAITS.

Report.—Portraits of children, especially in groups, showing great patience and a high standard of excellence as photographs.

23. John La Farge, New York, N. Y., U. S.

OIL PAINTING.

Report.—Commended for artistic merit in landscape, as shown in his painting called "Bishop Berkeley's Rock, New York."

24. J. Ganz, Zurich, Switzerland.

PHOTOGRAPHS.

Report.—Commended for good selection of subjects, and excellent photographic results.

25. E. Bierstadt, New York, N. Y., U. S.

PHOTOGRAPHS IN PRINTING INK BY ALBERT'S PROCESS.

Report.—Commended for great merit in the department of art applied; execution excellent; preservation of half-tone remarkable.

26. J. Foxcroft Cole, Boston, Mass., U. S.

OIL PAINTING.

Report.—Commended for artistic excellence in landscape, as shown in painting entitled “Coast Scene in Normandy.”

27. H. G. Bachman, Philadelphia, Pa., U. S.

IVORY CARVINGS.

Report.—Commended for artistic skill in workmanship and drawing.

28. A. Askerold, Bergen, Norway.

OIL PAINTING.

Report.—Commended as meritorious in landscape, as shown by his work called “Summer Day at the Mountain Tarn.”

29. Frank M. Good, London, England.

VIEWS OF PALESTINE.

Report.—Good in every technical quality, and very artistic in selection of view and in lighting.

30. The Typographic Etching Co., London, England.

ENGRAVINGS BY THE TYPOGRAPHIC PROCESS.

Report.—Their reproductions of existing originals shown in prints from relief plates, remarkably clear and perfect in detail.

31. J. S. & A. B. Wyon, London, England.

MEDALS AND SEALS.

Report.—Commended for superiority of design and execution.

32. Erskine Nicol, London, England.

OIL PAINTING.

Report.—Commended as meritorious in genre painting, as shown in his “Paying the Rent.”

33. Christian William Dashwood, London, England.

ORIGINAL DESIGNS FOR OIL CLOTH.

Report.—His three designs, one Egyptian, one Arabian, and the other representing inlaid stones, well drawn, effectively colored, and well adapted to reproduction by block printing.

34. T. Sakai, Kiyoto, Japan.

PHOTOGRAPHS.

Report.—Commended for excellent landscapes and character photographs of Japan.

35. Kikuchi Yosai, Tokio, Japan.

WATER-COLOR PAINTINGS.

Report.—Collection of paintings in album showing remarkable vigor, and, in the case of animals and birds, great power of expression.

36. Shibata Zeshin, Tokio, Japan.

LACQUER PAINTINGS.

Report.—Lacquer paintings on thin paper, curious and instructive; a remarkably truthful and vigorous delineation of natural objects.

37. A. Sege, Paris, France.

OIL PAINTING.

Report.—Artistic excellence in landscape, as shown in his painting called "Fountain at Nantois."

38. P. A. Protais, Paris, France.

OIL PAINTING.

Report.—Artistic merit in landscape and figure, as shown in his painting called "Soldiers at Halt."

39. Jean Bernard Wittkamp, Antwerp, Belgium.

OIL PAINTING.

Report.—Meritorious in drawing figure and expressing the story, as shown in his picture of "Byron's Parisina."

40. François Antoine Bossuet, Brussels, Belgium.

OIL PAINTING.

Report.—Commended as meritorious in landscape painting, as shown in picture entitled "Rome, View from the River Tiber."

41. Jean Portaels, Brussels, Belgium.

OIL PAINTINGS.

Report.—Commended for excellence in genre or figures, as shown in his pictures entitled "Morning," and "Deception."

42. David Col, Antwerp, Belgium.

OIL PAINTING.

Report.—Excellence in genre painting, as shown in his picture called "In the Wine-Cellar."

43. National Mint, Madrid, Spain.

DIES AND COINS.

Report.—Dies and coins of the National Mint, showing good work in dies and coinage.

44. J. Arnaldo Nogueira Mollarinho, Oporto, Portugal.

COPPER AND SILVER MEDALS.

Report.—Commended for very good workmanship and design.

45. Michis Cattaneo Maria, Milan, Italy.

OIL PAINTING.

Report.—Commended for excellence in still life, as shown in painting called "Flowers."

46. P. F. Connelly (of United States), Florence, Italy.

STATUARY IN BRONZE AND MARBLE.

Report.—Artistic merit in sculpture, as shown in his bronze group, "Honor Arresting the Triumph of Death;" and in marble, "Thetis Thinking how she may regain the Birthright of her Son Achilles."

47. Prof. Emanuel Caroni, Florence, Italy.

SCULPTURE.

Report.—Commended as meritorious in sculpture for pose and other good qualities needed in such works, as shown in works entitled "Youth and Butterfly;" "L'Africana."

48. A. Tidemand (of Norway), Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended for excellence in landscape and figure, as shown in his painting called "Peasants in a Wood."

49. Otto Sinding (of Norway), Munich, Germany.

OIL PAINTING.

Report.—Commended as meritorious in genre, as shown in his painting entitled "Fight at a Christmas Feast."

50. "Germania" Chromo-Lithographic Co., Berlin, Germany.

CHROMO-LITHOGRAPHIC PICTURES.

Report.—Very cheap pictures; well printed; register good.

51. S. Jacobsen (of Norway), Dusseldorf, Germany.

OIL PAINTING.

Report.—Excellence in landscape, as shown in his painting of "Birch Forest."

52. Otto Seitz, Munich, Bavaria, Germany.

OIL PAINTING.

Report.—Commended as meritorious in the poetic line, as shown in his picture called "Neptune's Bridal."

53. August Jernberg (of Sweden), Dusseldorf, Germany.

OIL PAINTING.

Report.—Excellence in still life, as shown in picture, "Preparation for Meal."

54. B. Nordenberg (of Sweden), Dusseldorf, Germany.

OIL PAINTING.

Report.—Commended as meritorious in genre, as shown in his picture entitled "Wedding in a Swedish Country Church."

55. Baroness Amelie von Schwerin (of Sweden), Dusseldorf, Germany.

OIL PAINTING.

Report.—Excellence in landscape and cattle, as shown in painting entitled "Landscape with Cattle."

56. P. Sebah, Constantinople, Turkey.

PHOTOGRAPHIC VIEWS OF ATHENS, AND INTERIOR OF ST. SOPHIA.

Report.—Commended for very superior photographic excellence, both in the selection of views and in the production of the pictures.

57. Montani Effendi, Constantinople, Turkey.

SERIES OF PLATES ILLUSTRATING OTTOMAN ARCHITECTURE.

Report.—They are carefully selected models and decorations, illustrating Ottoman architecture, accompanied by scientific descriptions illustrating the history of its art and architecture.

58. Miguel Lacroix, Buenos Ayres, Argentine Republic.

MOSAIC WOOD WORK.

Report.—As shown in his exhibit, mosaic box and table.

59. Joaquim Molinari, Buenos Ayres, Argentine Republic.

WOOD CARVING.

Report.—Commended for artistic merit in carving, as shown in arm-chair, carved flowers and birds.

60. F. Nunez, Buenos Ayres, Argentine Republic.

MOSAIC WOOD WORK.

Report.—Commended as artistic meritorious wood mosaic.

61. Baron O. Hermelin, Stockholm, Sweden.

OIL PAINTINGS.

Report.—Commended for artistic excellence in "marine," as shown in his works.

62. J. Ch. Boklund, Stockholm, Sweden.

OIL PAINTING.

Report.—Commended for artistic merit, as shown in his painting called "Consultation."

63. Edward Bergh, Stockholm, Sweden.

OIL PAINTINGS.

Report.—Commended for excellence in landscape, as shown in his pictures, "Birch Forest," and "Interior of Pine Forest."

64. A. Kallenberg, Stockholm, Sweden.

OIL PAINTING.

Report.—Commended as meritorious in landscape, as shown in his painting called "Beech Forest."

65. George Tinworth, London, England.

TERRA-COTTA PANELS OF SCRIPTURAL SUBJECTS.

Report.—Commended for very artistic productions in terra-cotta of Scriptural subjects, showing artistic merit of high order.

66. A. Lindstrom (of Sweden), Munich, Germany.

OIL PAINTING.

Report.—Commended for excellence in landscape painting, as shown by his work entitled "Autumn Landscape."

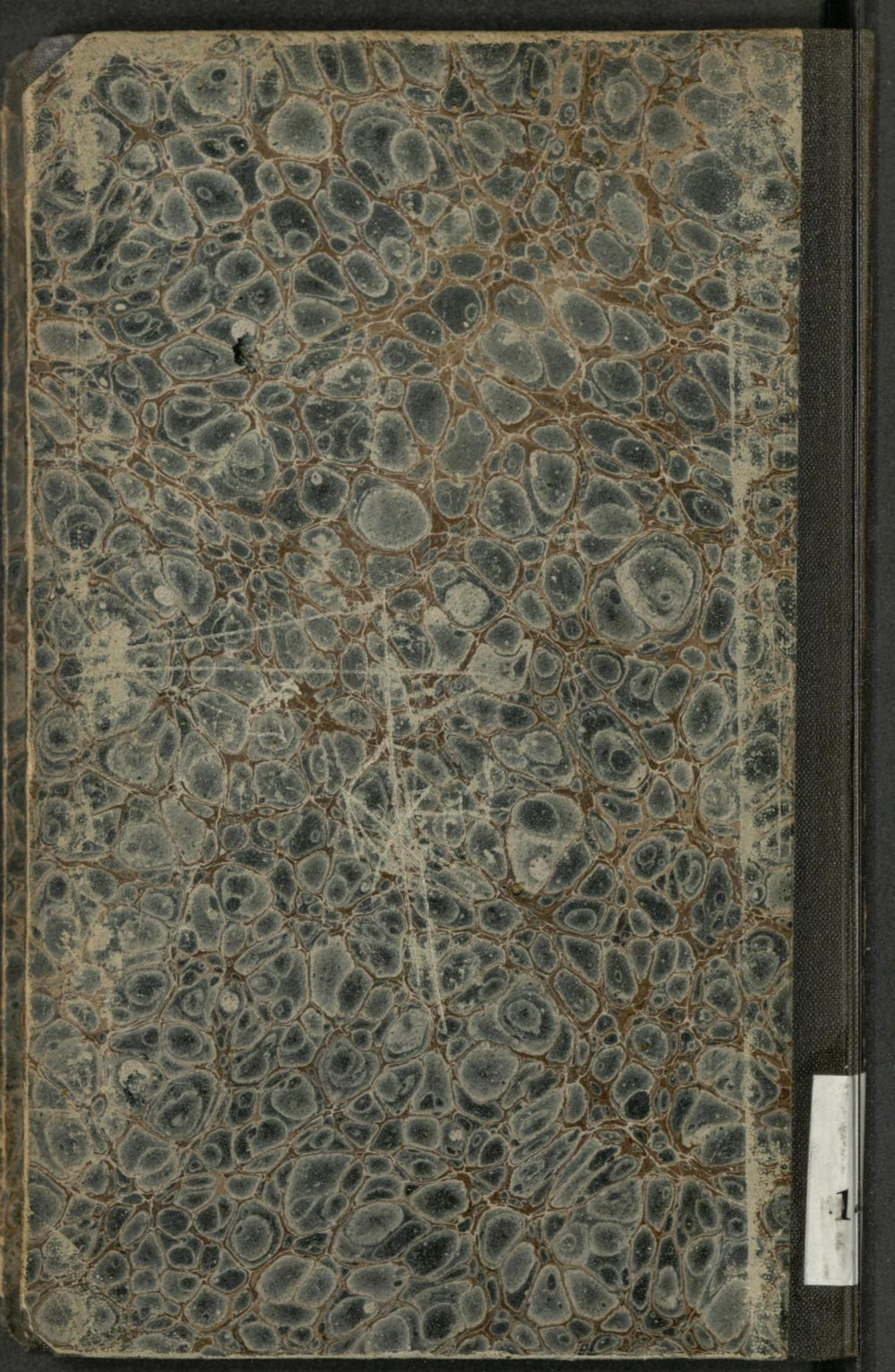
SIGNING JUDGES OF SUPPLEMENT TO GROUP XXVII.

The figures annexed to the names of the Judges indicate the reports written by them respectively.

COLEMAN SELLERS, 1, 2, 3, 4, 6, 7, 8, 9, 12, 13, 19, 20, 22, 24, 25, 29, 30, 31, 33, 34, 35, 36, 43, 50, 56, 65.

JAMES L. CLAGHORN, 5, 10, 11, 14, 15, 16, 17, 18, 21, 23, 26, 27, 28, 32, 37, 38, 39, 40, 41, 42, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 57, 58, 59, 60, 61, 62, 63, 64, 66.

EDWARD CONLEY, 44.



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